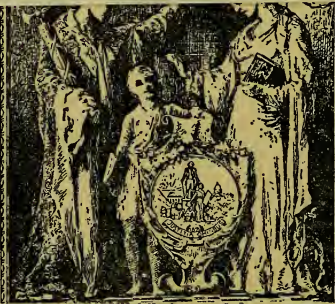




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MAY FÊTE, UNIVERSITY OF WISCONSIN

SOCIAL GAMES AND GROUP DANCES

A COLLECTION OF GAMES AND
DANCES SUITABLE FOR COM-
MUNITY AND SOCIAL USE

James Lauck
BY
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EDUCATION ASSOCIATION

WITH AN INTRODUCTION BY
PROFESSOR M. V. O'SHEA

ILLUSTRATED



PHILADELPHIA AND LONDON
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MOUNT PLEASANT BRANCH

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human traits to one another ; and so why should they like each other or wish to be together?

The writer has observed the change in social relations and attitudes which has taken place in groups of mature persons who have, during a few weeks each summer for several years, participated in the games and dances described in this volume. They have been transformed socially, and they have greatly enjoyed the experiences which were responsible for their transformation. They have been made more spontaneous and unconstrained in their intercourse with their fellows, and less self-conscious and self-critical. They really have been put in the way of getting more out of life than they had been in the habit of getting.

The games and dances described herein are suitable for almost any occasion or any social group of either youthful or mature persons in the city or in the country, in the home or in the school, in the social center or in the ballroom. The teacher, the parent or the social leader who is familiar with these games and dances will always have at hand the means of making the members of a group feel at home with each other, and keeping them occupied in entertaining and wholesome ways. Anyone who is responsible for the care and culture of young children will find these games and dances an ever-present help in time of need. Mischief and misconduct are due mainly to lack of proper amusement

and interesting occupation, and the teacher or parent who cannot suggest legitimate group activities for the leisure hours of the young, misses the chief opportunity to be of service in averting disorder of one kind or another and in developing resourcefulness and competency in social situations.

Particular mention should be made of the usefulness of these games and group dances by way of substitution for ballroom dancing. Complaint comes from every quarter that young people are too much in the ballroom. Boys and girls often get on poorly together outside the ballroom because they do not know anything interesting to do that will eliminate their stiffness and embarrassment. These social games and group dances will accomplish this purpose. They are much better suited to the nature and needs of youth than present-day ballroom dances, for they are full of action and humorous and dramatic situations, not overemphasizing the sex factor.

The games and dances are so clearly and concretely described and so fully illustrated that they can be easily understood by any teacher or parent or social leader or even by a group of players or dancers themselves. The authors have tested them with so many groups under such a variety of conditions that they have learned how to present them so that they can be followed without difficulty or confusion.

M. V. O'SHEA.



ACKNOWLEDGMENT

At the beginning of this book, I wish to express my indebtedness to Professor Clark W. Hetherington and to Mr. William B. Owen, whose interest, encouragement and suggestions had much to do with the success of my Social Hour experiment in the Chicago Normal School and later in the University of Wisconsin, for this book is itself an outgrowth of the Social Hour.

The preparation of the book would have been well nigh impossible without the assistance of Professor C. H. Mills, Director of the School of Music of the University of Wisconsin, who arranged the music for many of the dances. Miss Mabel Dooley of the University of Wisconsin has been an invaluable helper in the preparation of the manuscript. Many of the practical problems in connection with the dances and the music were worked out in coöperation with Mrs. Mary Ayer Trumpf, and Mrs. W. F. Steve made the child pictures possible.

BLANCHE M. TRILLING.

UNIVERSITY OF WISCONSIN
December, 1918.



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PART I
SOCIAL GAMES

By
J. C. ELSOM, M.D.



INTRODUCTION TO PART I

THE social value of the game, the play and the folk-dance is unquestioned; and, with this truth in view, the authors of this volume have endeavored to furnish some suggestions which shall serve as a working basis for the practice of these healthful activities. It has been our purpose especially to emphasize those games and dances which have seemed to us to contribute best to the social education of young people, and which furnish for them the most healthful forms of physical activity. In many instances there have been described plays and dances which may be given to large numbers at once; and the authors have kept constantly in mind the furthering of social acquaintanceship among large groups of young people who have come together perhaps not only unacquainted, but unfamiliar with methods of promoting acquaintanceship. These methods have been tested successfully over and over again in groups of students and in miscellaneous gatherings of young people, and are especially suited for social "mixers," house-parties, picnics, for social settlements and the like.

No attempt has been made to give a large collection of games essentially suited to the gymnasium; or of group- or team-games, because there is abun-

dant literature already existing descriptive of these activities. Neither have the games and dances been selected with special reference to young children, although many of them are suitable in this connection. Many of the methods described in this volume have been productive of admirable results in groups composed of people of varying ages, many of the interested participants being persons of middle life. In fact, we have come to believe that for all people—young and old—social activities are desirable, and that wholesome recreations contribute in large measure to the joy of living. In our busy American life, we are apt to overlook or neglect these activities; and, from such neglect, we are convinced that our people are distinctly losing much that would add to their welfare, physical, mental and social. We believe that to “live happily ever afterward,” we need to have developed in our youth an essentially social instinct, and that the development of this instinct will be a distinct asset to us all, whatever our age or calling or station in life may be.

J. C. ELSOM.

THE UNIVERSITY OF WISCONSIN.

SOCIAL GAMES AND GROUP DANCES

PART I

CHAPTER I

SOCIAL MIXERS AND ACQUAINTANCE GAMES

Social Values.—We are brought increasingly in these days to recognize the value of a cultivation of the social instinct. With few exceptions, this desire for intermingling with our fellows is strong in us all, and the social education is of utmost importance. If we are to be successful in any line of life's endeavors, we must constantly be thrown with our fellow-men, and must learn to be easy and natural in the presence of others. It is no mean accomplishment to be able to converse with ease, to convey our thoughts and feelings to others, and tactfully to meet our fellows in social intercourse. It is unfortunate that the veneer of artificiality so often exists in modern society and in our every-day dealings with our associates. We are not quite ourselves with our "company manners," and our dress clothes; we too often seem to desire to appear what we are not.

We are Ourselves in Play.—But in our play and in our games our most intimate characteristics and

points of individuality show themselves. In plays which are natural, unrestricted and enjoyable we throw off all artificialities and abandon our pretense. A spirit of comradeship immediately takes possession of us in our games, and some of the most valuable social characteristics are developed. Groups of young people, thrown together for the first time, are apt to be stiff and unnatural, strained in their feelings and formal in their outward expressions. Bashfulness and uneasiness are often felt and shown; but when a game is proposed and played with enthusiasm all is changed. Natural and unrestrained conduct now takes the place of formality and artificiality, and everybody has a "good time." Self-forgetfulness has been developed.

Purpose of Chapter.—It is proposed in this chapter to deal specifically with certain activities which have to do with promoting acquaintanceship and breaking down formality in rather large gatherings of young people, who have come together for social purposes. Among such occasions might be mentioned large house-parties, socials among high-school, college or university students; social gatherings of young people in church, lodge or social settlement, and in similar groups of whatever kind—in the home, the hall, or at the picnic.

Leadership.—The successful engineering of social "mixers" of this kind depends largely upon a committee who must consider and prepare a rather

definite program, and upon a leader who must specifically direct the activities of the group. Much depends upon the qualifications and tact of the leader. He should himself possess the social instincts and be of easy address, and temperamentally free from formality. A spirit of comradeship and friendship is essential. He should tactfully lead in the activities, and not drive them. An overbearing and tactless leader in functions of this kind is worse than none at all.

Dividing the Company into Groups.—Presupposing that the “mixer” is to be held in a large hall or church parlor, it is well that each person, as he enters, be requested to write his name upon a small slip of paper or card, and this card should be worn so as to be easily seen. If it is desired to form small preliminary groups, some of the following methods may be used:

Birth Months.—In addition to the name, each writes on the card his birth month. When all have arrived and so “tagged” themselves, the leader should announce that around the hall have been arranged twelve large signs, bearing the names of the months of the year, and under these signs the people must group themselves according to the months in which they were born. It is announced that, without formal introduction, each is given the opportunity to become acquainted with the others. If one can explain why his particular month is more

desirable than all the others, or why it is historically noted, so much the better. At least, a topic of conversation immediately presents itself, and that counts for something. After a sufficient period of time is given for this form of social activity, the leader should direct the groups to exchange visits. For instance, December might be urged to visit May, November to exchange greetings with June, and blustery March to greet the greater calmness of August. By such interchange, the individuals in the group will have had opportunity for meeting each other.

Colors, etc.—A similar method is to tag each one as he enters with a bit of colored crêpe paper. Around the room should be arranged large sheets of the various papers, under which the people group themselves. A similar interchange of visits between the different colors should be suggested.

States, Cities, Counties, etc.—In the case of students who come from different states or counties, and who have not had occasion to meet each other, cards bearing the names of the different states may mark the location of the gathering places. A more inclusive method is to inscribe the cards with sections of the country, as New England, The South, The Rocky Mountain District, The Pacific Coast, etc. When many come from the same state, the division into counties is suggested, or even of streets or wards, in case many live in the same large city.

In all cases, however, there should be the opportunity to intermingle with other groups.

Acquaintance Cards and Signatures.—In combination with these plans, or as a separate method, the “acquaintance card” is a very efficient means of mutual introduction. To each person is handed, as he enters the room, a card of rather generous size, and the direction is given that he shall secure the signature of each person with whom he converses for one minute or longer. This scheme immediately sets all to work, and accomplishes its purpose very admirably. To introduce a little element of variety, and perhaps of fun, the cards may be printed in this fashion:

NAME	COLOR OF HAIR	COLOR OF EYES	PROBABLE AGE	DISPOSITION

The signature is secured from the person with whom converse is held, but the description mentioned is jotted down by the person holding the card, who need not confine himself strictly to the truth. The description of the probable disposition of the new acquaintance must be made by the use of one adjective. The cards, with their miscellaneous data, may

be retained as souvenirs of a very pleasant occasion.

Prizes.—In connection with this method, prizes may be awarded to those who secure the largest number of names. This adds zest to the quest for wider acquaintanceship. The prizes need not be elaborate; often it is better to present some trifling or ludicrous prize, which should be carefully wrapped, with the requirement that it be publicly opened at the proper time, and perhaps oratorically acknowledged by the winner. First and second prizes should be given to the men and to the women who secure the largest number of names, and a “booby” prize might be similarly awarded. The leader may quickly pick the winners by requesting those who have a certain number of names (say twenty) to indicate that fact; then thirty, or forty, and so on, until finally the winner is found.

The “Mysterious Couple.”—It is often the very simplest expedient that brings results. If there is given some topic of conversation, even if it be the weather, people immediately begin to talk and to become acquainted with each other. A common interest or a common topic of conversation is all that is needed to foster acquaintanceship; and “one thing leads to another.” The “Mysterious Couple” is one of these simple methods. The leader announces to the crowd that there is in the room a mysterious couple, who must be found by diligent inquiry. Any couple may be the “mysterious” ones—either a boy

and girl, or two boys, or two girls. They are previously selected, and so informed; the trick is to find them. In order to do so, one must question every couple whom he sees together. The formula may be, "Tell me, please, are you the mysterious couple?" As the mysterious couple may not always be standing together, the finding process is not so easy; but the search must be made, the questions must be asked, and "mixing" must be done. Finally, when the couple is discovered, they must quietly acknowledge it, take the name of the discoverer, which is afterward announced, and perhaps a prize is awarded to the lucky one. Second and third prizes might be awarded. The couple, after having been "discovered" for the first time, immediately separate, and afterward court a second discovery.

The "Millionaire Friends."—A similar "mixing" scheme has been tried with success by the author, which he has named the "Millionaire Friends." A couple, or couples, with the prize in their possession, are ready to deliver it to the first who discovers their identity and their generosity. The committee provides a twenty-five-cent piece as a prize. Any other amount or any prize might be used. The money prize is given to the couple who pose as the "millionaire friends," and of course these friends are eagerly sought, and discovered only after much questioning. The question to which

they respond must be after the formula: "I am in need of money and friends. Will you two people lend me a quarter?" If the millionaire friends happen to be together, they reply: "On signing your name, the money will soon be delivered to you." The name is taken, and later on the prize is publicly awarded. In order that the search may not terminate too soon, the couple must separate at first, afterward coming together. They may only award the prize when they happen to be together. In large crowds it would be well to have three or four couples, each willing to "lend" the money, if properly asked to do so. If three couples are selected—a boy and a girl, two boys, and two girls—the quest will be more interesting.

The "Mixing March."—One of the best methods of quickly and surely "mixing" young people is the "Mixing March." It has always been, in the author's hands, productive of splendid results, and provokes much amusement. Two large circles are formed around the room, the boys making up the outside circle and the girls the inside. The leader stands in the center of the circles, and all face toward him. He commands, "Outside circle, face to the right; inside circle face to the left!" At the command, "Forward, March!" the boys thus march around in one direction, and the girls in the opposite direction, preferably to the music of the piano. When the piano stops playing, the circles must face

each other, and each must talk without stopping, to the person he faces, for thirty seconds. When the music begins again, or other signal is given, the march must continue as before, when the music may suddenly stop. Then the conversation merrily begins. The pauses in the music should be frequent; and it will be seen that each boy and girl secures a different conversational partner each time. It may be required that they shake hands, mention their names and deal with as great a variety of topics as may be disposed of in thirty seconds; and even the dullest and most bashful person becomes less dull and more at ease under the stimulus of the Mixing March.

Tableaux and Poses.—After a given time spent in the “March,” pleasing and ludicrous variations may be introduced by the leader, who may direct a so-called gymnastic drill. The following are a few suggestions:

The inner circle (the girls) faces toward the center. The leader may command somewhat as follows: “Right foot forward, place! Forward, bend! Left hand extended backward! Right hand over forehead!” After these movements are given several times, the girls are at rest. These commands are then given to the boys, in the outer circle: “On the right knee, kneel! Arms upward, raise!” When the command “Tableau Position!” is given, both lines assume the positions indicated in Fig. 1,

which rather ludicrously represents the rejection of a suitor. The total effect of the combined movements is striking and mirth-provoking.

A second tableau may be directed similarly as follows: The inner circle faces toward the men. The command is: "Left foot forward, knee bent! Forward bend! Right arm upward, raise!" To the men the command is given: "Left foot forward, place! On the right knee, kneel! Right hand backward (on the floor), place! Left arm, flexed, upward raise!" The positions are illustrated in Fig. 2, and represent an Amazon in the act of striking down a Mere Man, who feebly attempts to protect himself.

A third tableau is similarly ordered, the girls being required to face the boys, and to kneel on both knees. At a given command, the boys place both hands on the heads of the kneeling girls, and repeat in unison: "Bless you, my child, bless you!" (Fig. 3). Similar tableaux may be given, as pointing and looking (Fig. 4), whispering and listening (Fig. 5), accusing (Fig. 6), expectancy (Fig. 7), contrition (Fig. 8).

The Alphabetical Mixer.—An admirable mixing device is this one, which presents a combination of good points. When each person arrives, he is given a rather generous-sized card, which he must wear prominently displayed; on the card is written or printed something like this:



FIG. 1.—REJECTION



FIG. 2.—STRIKING

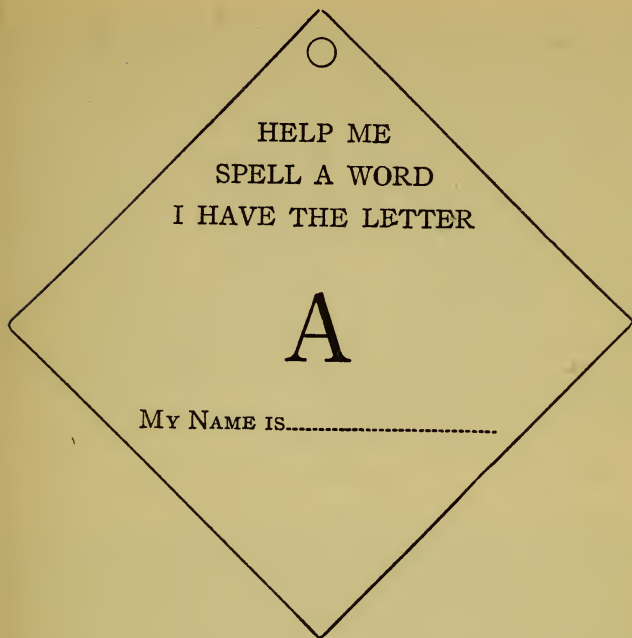


FIG. 3.—“BLESS YOU, MY CHILD”



FIG. 4.—POINTING AND LOOKING





For convenience and for small groups perhaps only the large letter is necessary. The cards should bear different letters of the alphabet, with a generous proportion of the vowels, and as many sets of the letters of the alphabet provided as is warranted by the expected size of the company. It will be necessary to provide only a few of the less-used letters, such as X, Z, Q, etc.

The object of the mixer is to have members of the group select their word, find the persons wearing

the necessary letters, and then keep together until the time comes for them to display their completed word. As the desirable letters are liable to be quickly appropriated by the various groups, there is need of some haste in finding the required ones, and attaching them to the special groups. When the words have been formed, each group displays its result by marching to the front of the room, or on a platform, where they stand in order. Then the word is spelled by having each member shout in order the name of his letter; then the whole group shouts the word in unison.

Certain rules may be made for the management of this mixer. For instance, no word which contains less than ten letters shall be allowed the group which displays a word may be required to rearrange themselves so as to spell a different word, using the same letters; or the word must begin and end with the same letter, and so on.

The program may be continued by requiring the groups to disband, and to seek other companions, who will assist them in spelling names of states, rivers or mountains; or by spelling words which pertain to agriculture, chemistry, engineering, astronomy, etc.; and so the mixer may be varied in a number of entertaining ways.

The Concerted Sneeze.—A mirth-provoking experiment in any group of a half-dozen up to a hundred or more is the "concerted sneeze." The



FIG. 5.—WHISPERING AND LISTENING



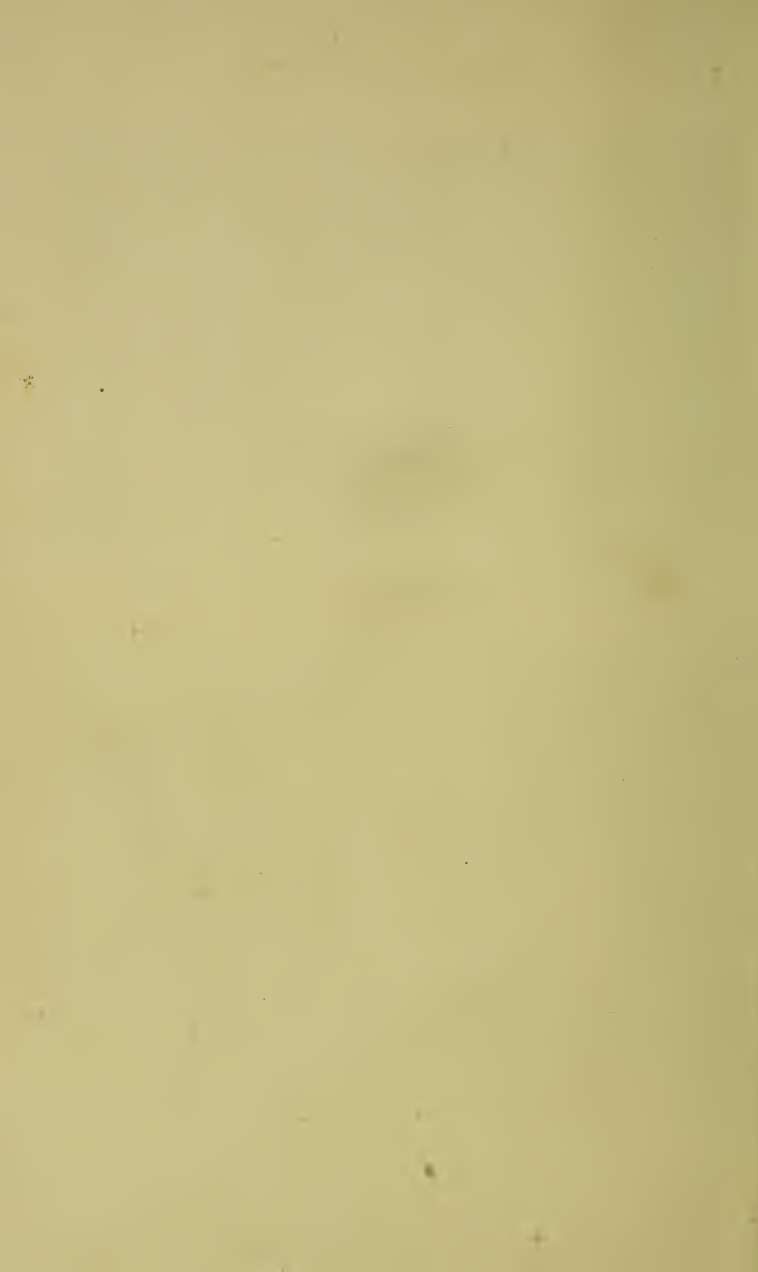
FIG. 6.—ACCUSING



FIG. 7.—EXPECTANCY



FIG. 8.—“SIR, YOU SEE A PENITENT BEFORE YOU”



leader divides the group approximately into three sections, and directs that at his signal the first section shall sharply and quickly exclaim, "Hish!" The second group likewise makes use of the word, "Hash," and the third, "Hosh." He explains that he will raise his hands, and command: "One, two, three, sneeze!" When his hands go down, the syllables are to be pronounced loudly and staccato, with a result that is surprisingly like a sneeze of generous and extensive proportions. It may be made even more realistic by having the first group exclaim, "Hishy," the second, "Hashy," and the third, "Hoshy."

A Church Mixer.—An effective method of entertaining and mixing a group of young people, used by a church society, is herewith given:

A large room was arranged with chairs, placed in pairs, to represent seats on a railway train, with an aisle between the double seats. The young people were required to be seated in couples, the boys next to the aisles, and the girls next to the "windows." To give realism to the program, some were dressed as country travelers, with umbrellas, suitcases, parcels, etc. The "Conductor," in uniform, punched the tickets and tore off the lower slip, marked "Excursion Transportation." A newsboy with his papers and wares was at intervals much in evidence; and the brakeman announced the "stations" with frequency. At every station the men

SOCIAL GAMES

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EXCURSION TICKET

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including transportation visits to places of interest, meals, and a ticket to the famous San Francisco Theatre,

THE WISCONSIN

Ticket must not be exchanged or transferred.

DON'T CROWD

SAFETY FIRST

Baptist C. E. Railroad Co.

flow No. seat 5 1 The Wisc. Last show Oct. 2 8:00 p. m.	<i>Its Great</i>	The Wisconsin ADMIT ONE BIG CONCLUDING EVENT	<i>Its The Best</i>
	Oct. 2, 1914		9:30 o'clock

Good for
ONE LUNCH.
Railway Eating House
Not good if detached.

Good for
a personally conducted
WALKING TRIP IN THE ROCKIES
Not good if detached.

Good for
TRIP TO YELLOWSTONE
Not good if detached.

STOP-OVER SIDE TRIP
FOUR LAKES OF MADISON
Not good if detached.

Good for
TOUR OF PITTSBURG
TUNNEL NO. 3.
Not good if detached

Good for
ONE TRIP
HORSESHOE FALLS.
Not good if detached.

Good for
EXCURSION TRANSPORTATION
via
Baptist C. E. Railway
Not Good If Detached

Note: Numerous Guides Accompany This Excursion. If You Desire Information, Ask The Guides

were required to move forward one seat in the train; thus there was a frequent change of traveling companions and opportunity was offered for acquaintanceship and conversation. After a journey of thirty or forty minutes, Niagara was announced, when all passengers had to leave the train to see the wonderful "Horse Shoe Falls." In the gallery of the audience room of the church a guide called attention to the scenery, dropping a horse shoe to the floor below!

The "Tour of Pittsburgh" was down in the dark furnace-room of the church, with a glimpse into the glowing coals. In another room was arranged a stereopticon, and a lecturer exhibited a series of lantern slides representing local scenery and college happenings.

A "Trip to the Yellowstone" was quickly completed, although in devious fashion, to see a large stone in the basement painted yellow; and the "Walking Trip in the Rockies" was likewise in the lower part of the building; many obstacles had to be crossed, narrow precipices passed, and a sudden climb to be made—altogether a cleverly arranged obstacle race. The lunch served was typical of railway eating-houses; and the conclusion of the program consisted of a musical and histrionic performance on an improvised stage in another part of the building.

Entertainments in great number of a similar

character might be arranged. The whole object of such programs should be to afford plenty of innocent fun and amusement, and to provide abundant opportunities for acquaintanceship, easily and naturally brought about.

A Musical Mixer.—A pleasing variation of the mixing scheme is to give to each of the young people as they arrive a slip of paper bearing the name of some familiar song. Among these songs may be mentioned "Suwanee River," "Old Black Joe," "Annie Laurie," "America," "Drink to Me only with Thine Eyes," "Marching Through Georgia," "Home, Sweet Home," "John Brown's Body," "Dixie," etc., etc. As early as possible, each one must mix with the crowd and find his co-partners in song, who shall group themselves in a particular part of the room, and when called upon by the leader they must present their musical selection. In this way each group exhibits its musical abilities, and prizes may be awarded to those who render their selection in the best form. Finally, the leader may direct certain groups to sing at once, and then all the groups to sing their separate songs at the same time; and the resulting "confusion of tongues" may be imagined. Two groups, however, one singing "Solomon Levi" and the other "The Spanish Cavalier," may do so in musical concord. As a part of this scheme, in addition to the song specified, a musical instrument may be designated; and when

the singing is called for, the song must be given with imitations of the special musical instrument which has been assigned.

Matching Poetry, Advertisements, Proverbs, etc.

—An excuse for “mixing” is readily given by certain matching schemes, which demand, of course, some preparation on the part of the committee or the hostess. One of the easiest of these is to cut advertisements out of newspapers and magazines. These are cut or torn into two parts. One half of each advertisement is given to a boy, the other half to a girl. A sufficient number must be prepared to accommodate all those who are expected to be present. Each member must seek to find the person who has the other half of his advertisement. To the first one who has found his partner may be given a prize or other form of recognition; or they may be partners for seats at refreshment tables, or otherwise, according to the program of the evening.

Other forms of matching may be used in similar manner. Familiar proverbs may be written on slips and divided into two parts, the halves to be given to different people who must seek each other. Verses of poetry may be used in like manner, the lines divided and distributed among the crowd.

Bean Penalties.—Another effective and amusing way of furnishing an excuse for mixing is the following: About a dozen beans or grains of corn are given to each person in the party. At a suitable

time the explanation of the "Bean Penalties" is made to the whole group. According to the rules, no one is allowed to say "yes" or "no" during the conversation and "mixing" that follows; if he does so, he has to give up a bean to the person who has forced him to say "yes" or "no." The game consists in trying to catch as many persons as possible by making them use the forbidden words. Each one has to look out that he does not lose his own beans while trying to win them from others. After fifteen or twenty minutes a prize may be given to the person who has gathered the largest harvest of beans, and a booby prize presented to the one who has lost all or most of his own.

Solemn and Jolly.—This method of breaking down barriers of formality is effective. The company is divided into two equal groups, preferably all boys in one, all girls in the other. If the size of the room permits, they should stand in lines facing each other. There must be a leader, who must also be timekeeper. At his signal each boy will begin to make the girl who stands opposite him smile. He may attempt some ludicrous action, or say some amusing thing, or adopt any legitimate means to excite a smile from his *vis-à-vis*. Only fifteen seconds is allowed for the trial. The girls, meantime, must keep sober, solemn faces; if any girl smiles, she must immediately come over to the side of the boys. The boys and girls take turns in this per-

formance, which is a pretty severe test of one's self-control. After a time-limit of four or five minutes, that side wins which contains the largest number of persons, and which has secured most captives.

Self-Introductions.—This is a splendid game to familiarize a company with the names of the individuals who compose the group. They should be seated around the room. One arises and says, "I am glad to meet you all; my name is Smith." The one on his right then arises and says: "I am glad to know you, Mr. Smith; my name is Jones." The next says: "Glad to meet you, Mr. Smith and Mr. Jones; I am Miss Brown." The next in turn says: "I am so glad to meet Mr. Smith and Mr. Jones and Miss Brown; my name is Johnson." Thus each mentions the name of each person in turn, and finally gives his own name. The task of remembering constantly becomes harder as the self-introductions progress, and for a larger company than twenty or thirty it is somewhat difficult.

Follow the Leader.—The game of "Follow the Leader" lends itself to almost limitless variation. It may be made simple or difficult, according to the character of the participants. Below are given some variations which have been used successfully in a group of three hundred summer-school students, most of them teachers, and all of them men and women of considerable maturity. It is necessary to have a leader, and very desirable to have a piano or

music of some sort. The company is formed into line and instructed to follow accurately the movements and the course of the leader. These movements may be as follows:

1. Walk, directing course around room, with turns, reverses and zig-zag movements.
2. Walk backward; sideways; with a limp.
3. Walk on heels, toeing in; high on tip-toes.

FIG. 9.



4. Walk, arms extended forward; sideways; upward.
5. At every third step, stoop as if picking up an object.
6. Walk with a movement to imitate reaping, right and left.
7. Clap hands twice with each step of foot.
8. The "Indian look," right and left (Fig. 9).

9. Skip sideways.

10. Sit down. Sing some familiar song; hum the same.

Various devious courses may be pursued in the "following" game, and obstacles overcome. The game is well suited for almost any kind of group, indoors and out.

Jerusalem and Jericho.—The old game of "Jerusalem and Jericho" lends itself admirably to large groups, and always provokes amusement. The leader stations himself preferably on an elevation, such as a chair, table or platform, and announces that when he speaks the word "Jerusalem" all must bow as low as possible; but when he pronounces the word "Jericho" no one may bow. The leader, however, bows when he speaks either word, and so seeks to confuse the players. The change of words should be made rather rapidly. When one makes a mistake, either by not bowing when he should, or bowing at the wrong time, that one must come to the platform and take the place of the leader, and direct the game until he, in turn, detects someone who has made a mistake. And so the game goes on. Other words may be used instead of "Jerusalem" and "Jericho." During the holiday season, "Merry Christmas" may be the words which shall cause all to bow, and "Kris Kringle" the other words. Words of somewhat similar sound and of local interest might well be used in the game.

Fly Away.—Any number may take part in the game of “Fly Away,” which, while simple, is amusing, and requires attention and quick action. The leader calls out quickly the names of certain birds or animals, each time raising his arms to imitate the act of flying. The players must imitate his movements only when some animal or insect with wings is mentioned, and must refrain from doing so when the animal mentioned does not fly. Certain penalties may be imposed upon those who make mistakes; or, when the group is small, the ones “flying away” at the wrong time may be eliminated, and thus the one who remains longest without a mistake is declared the winner. A variety of insects and animals may be mentioned, such as the elephant, horse, robin, hippopotamus, eagle, crocodile, mosquito, oyster, squirrel, fish (the last two may belong to the flying variety), wasp, duck, ichthyosaurus, bat, monkey, crab, armadillo and countless others; in some cases the scientific names may be given, and when a long list is prepared the game may promote a knowledge of natural history.

Going to Jerusalem.—This is a game of considerable antiquity, and perhaps well known, but it is a good one and deserves a brief description. It may be played by ten or up to a hundred or more players, provided there is a sufficient number of chairs. The chairs are placed in line in the center of the room, but are so arranged that they face alternately in opposite

directions. "Going to Jerusalem" consists in marching around the chairs, preferably to music; and when the music stops, or the leader cries "Jerusalem!" each one must scramble for a seat; but as there must be fewer chairs than players, some of the players are left out, and they must retire from the game, each one retiring taking a chair away from the row. Then the music begins again, and the marching continues as before until the music stops. Toward the end of the game there will be only one chair left, and two or more players marching around it. The height of the fun is reached in the struggle for the last chair; and the successful one is said to have "got to Jerusalem." In small groups there should be only one chair less than the number of players, and after each "sitting" one chair should be removed. To hasten the game in large groups, two or more chairs may be removed, and thus two or three people are eliminated after each struggle for seats.

A Game of "Country School."—This game combines a "lesson" in arithmetic, English and drawing, with a relay race, and is an admirable form of diversion for the schoolroom, or for groups of adults. While best given to twenty or forty players, a smaller number than twenty may take part, or more than forty, if blackboard facilities permit. The game is a fine one for "mixers," regardless of the number present. Although all may not play, the

spectators will be amused. The "teacher" places rows of chairs in order, an equal number in each row, with ample room in the aisles. Ten chairs in a row make a good arrangement, with two or more rows, according to the seating requirements of the class. There must be a blackboard in front of the class, preferably of generous proportions. The "teacher" marks on the board, directly in front of each row, the space allotted to that row. To the one seated in the front chair of each row is given a piece of chalk. The "teacher" explains that at the word "Go!" the first "scholars" in each row must run up to the board, write down a number (a single figure), then must run back and give the chalk to the one sitting next behind him in that row. Each player in turn goes through this performance, until the last in the row is reached. This last one, when his turn comes, must run to the board, draw a line under the figures with which his row is concerned, and add them up. The line wins whose column of figures is first placed on the board and correctly added. A requirement of the game is that the figures must not be all alike, but must be varied as much as possible. The little element of competition and the moderate muscular exercise involved make the game interesting.

Sentence Game.—The "teacher" next announces that a lesson in English will be given. The scholars are arranged in rows as above, and the game is

played in similar fashion. The first scholar writes on the board one word; he then runs back and gives the chalk to the one seated next behind him. This one, in turn, adds a word, and so on down the line, each adding a word which must build up a complete sentence. The last in the line must complete the sentence, and may use more than one word if necessary. The writing must be legible, the sentence grammatical; and the "teacher" may be judge of the best sentence, giving his reasons for his decision, or he may appoint someone else as judge. The game furnishes a great deal of amusement as the rival teams do their impromptu composition, and no one may predict the completed sentence until the finishing touches are added.

Jumbled Words.—A variation of this game may be used, in which the "scholars" have agreed upon their sentence in advance. If there are ten in the row the sentence must contain ten words, each pupil having his word previously assigned. But instead of writing the words in order the teacher calls on the pupils in irregular order; hence they are written as "Jumbled Words." The trick is correctly to read the sentence, and this may be done by any pupil in any of the other rows. Each row should be given an opportunity to present its "jumbled word," the victory going to that row whose members guess the greatest number of correct sentences. The teacher may prepare the sentences in advance, giving to each

pupil a slip on which is written the word to be transcribed on the blackboard; or he may whisper to each scholar the word to be written, as the scholar comes to the board. In this latter case the sentence will be a mystery to all, and anyone in the room may try to guess it.

Progressive Drawing.—Having given the lessons in arithmetic and English, the “teacher” announces that the class in drawing will exhibit their artistic ability. He writes on the board the name of some animal, bird or person as an assignment for their drawing. With chalk in hand, as before, each pupil makes a few lines in outline of the animal, then runs and gives the chalk to the next, until the last, who must complete the drawing. The game is a source of much merriment, which may be heightened by the clever remarks of the judge, whose final decision as to merit of each drawing shall put to rest the doubts of the spectators.

Progressive Poetry.—As a more difficult part of this game, poetry may be written, each pupil writing one line, and the next adding one line, to complete the “sonnet.” The game, of course, calls for quickness of thought and action, and is rather a severe test of one’s literary abilities.

The Compass Game.—As an excuse for bringing into action a large number of people at once (because only “standing room” is needed) we may make use of the simple game of facing about rapidly from

one point of the compass to another. The leader should ask the group to indicate to him the direction of North, South, East and West. Then he explains that when he mentions the different points of the compass, they must quickly face in that direction. He may say, "I come from the North!" when all are required instantly to face North; and so likewise they follow his course when he says: "I am going South; I am sending a letter East; I want to visit the Southwest; I have a farm in the Northeast; my house faces East-by-Northeast; the wind blows West." When the wind is mentioned, the group may imitate the sound of the wind; and if a whirlwind is suggested, all must keep turning rapidly until another direction is mentioned. To make the game more difficult, states or countries may be named, the facing to be done in the direction of those localities. It will be interesting to notice the discrepancy of ideas as to direction when cities of our own or other countries are mentioned, and one is required to turn his face in that direction. The game is a good one for the schoolroom. It requires attention, quickness and thought, and a knowledge of the points of the compass as well as of geography.

The Laughing Game.—Perhaps a forced laugh is not of such hygienic value as the genuine one; but this game will no doubt change the imitation into the reality. The leader tosses up a bunch of keys or other object, and makes the requirement

that while the object is in the air, each one must laugh as loud and as genuinely as circumstances will permit; but as soon as the object falls to the floor there must be sudden and complete silence. By varying the height of the throw the "laugh" may be long or short, and the sudden stop gives a peculiar effect. It may be noted that there are usually some who become quite unable to curtail their laughter at the given time.

Progression.—The next two games, "Progression" and "Menagerie," are best adapted for fifteen or twenty players, but they are mentioned here because of their value in social mixers, chiefly on account of the amusement furnished to the spectators. In "Progression" the players are lined up side by side, and the explanation is given that each one, when called on, must "progress," one at a time, to a certain line (perhaps fifteen or twenty feet distant), and his method of progression must be altogether different from that of any other player. For instance, he may walk or run forward, backward or sideways; he may hop, waltz, crawl, roll or progress in histrionic strides or gymnastic movements or gestures, of any sort, as long as he does not duplicate the movements of any previous player. If a player uses any such method, he is sent back to start over. When all have "progressed" to the given line, they may be required to return to the starting-point, still using different styles of locomotion.

tion; and so on, backward and forward, until the limit of combinations has been reached. After one group has reached the line, another relay of players may be called upon. The gymnastic ingenuity of the boys especially is brought out in this game, and it is not difficult to show a hundred methods of "progression" (Fig. 10).

Menagerie.—This is a mirth-provoking game, in which dignity must be "thrown to the winds." The leader of the "menagerie" explains that within the group there is a wonderful variety of strange animals who, when called upon, will do two things—imitate the movement of the animal and duplicate its cry. He may declare in bombastic language that he "will first exhibit the primeval kangaroo, recently captured in the wilds of Hoboken, exhibited for the first and last time on civilized American soil." He indicates some member of the group, who must at once do his part to carry out the suggestion. The hopping movement of the kangaroo must be imitated, and the sort of cry must be uttered which the player may fancy properly belongs to the animal in question. After a very brief exhibition by the kangaroo, the animal is required to remain at a given point until joined by other members of the menagerie. In like manner others of the crowds are miscellaneously picked out to represent different animals, and when called on they must unhesitatingly obey the demands of the leader. Following is a suggested list:

Crab.	Bear.	Lobster.
Eagle.	Hippopotamus.	Bumblebee.
Grasshopper.	Lion.	Elephant.
Antelope.	Blue Jay.	Mosquito.
Seal.	Camel.	Tiger.
Rooster.	Frog.	Monkey.
Oyster.	Hen.	Squirrel.
Giraffe.	Mule.	Buffalo.

Additions may easily be made to this list. After each animal has joined his companion the leader announces that, wonderful as his exhibition has been, there is something still more wonderful in store for the spectators, because there is going to be a circus parade, in which all the animals will take part at once, each doing his particular exhibition and uttering his own peculiar cry. The resulting parade, which may extend entirely around the room or for a shorter distance, is extremely ludicrous, if entered into in the spirit of the game. The leader may head the circus parade by a band, which may add to the ludicrous character of the game. Different persons should illustrate the movement, or take the part of the following instruments: Drum, trombone, cornet, clarinet, piccolo, cymbals, etc.; and, by all means, the calliope should be included!

Advancing Statues.—This is a game in which large numbers may take part; it is likewise suitable for small groups. It is adapted to a large hall, but is best played out-of-doors. The players are either lined up or must all start from one end of the play-



FIG. 10



FIG. 11

FIG. 10.—PROGRESSION

FIG. 11.—ADVANCING STATUES

ing-space. The leader is stationed as far away from the players as convenient. He explains to them that they may progress toward him and toward the goal-line on which he stands, but they may advance only when his back is turned. It is also required that when the leader turns around and faces the advancing players, they must instantly stop and assume some statue-like attitude, or hold themselves in some gymnastic position. This statuesque pose must be held until the leader again turns his back to the group, when they are at liberty to advance. The leader should frequently and suddenly turn toward his "statues," and if he discovers any in the act of advancing, or showing any movement, he sends that one back to the starting-line again. The first of the "advancing statues" to cross the goal-line wins the game. This play requires close attention, and develops muscular co-ordination and control. The players should endeavor to offer a great variety of poses, and if any two are alike in their positions both may be sent back to the starting-line as a penalty (Fig. 11).

Left-handed Handshaking Mixer.—A variation of the "Mixing Socials" may be used to good effect by a program which shall require that all handshakes be given with the left hand only; and all autographs (as described on p. 19) must be written with the left hand. If refreshments are served, the left hand must be used.

Further variations of the handshaking methods have been successfully tried as follows: The leader announces that each person in the group must at once shake hands with at least five people in the group, using the old style "pump-handle" grasp, up and down; after this has been accomplished, he directs that a similar number be greeted with the high handshake; then a side-to-side movement; a hearty grasp; the Chinese method, in which one shakes his own hand instead of that of his companion; etc.

Historical Characters.—An amusing method of promoting acquaintance and furnishing topics for conversation is this one of "Historical Characters." Before the arrival of the members of the party, there must be prepared a sufficient number of slips of paper bearing the names of various characters, historical and contemporary, men and women, real and fictitious. One of these slips is pinned on the back of each person, without his knowledge of the name which he bears. The people who talk to him must first observe his label, and then address to him some remark or some question which might pertain to the historical character whose name is pinned on his back. Thus it happens that it is only after considerable conversation that each person finds out who he himself is. The questions and remarks should not be too leading or too pointed.

Some of the characters which might be assigned

are the following: Sir Walter Raleigh, Mother Goose, P. T. Barnum, Shakespeare, Jess Willard, Henry Ward Beecher, "Uncle Remus," Queen Elizabeth, the King of the Sandwich Islands, the Czar of Russia, the Queen of Sheba, Alice (of Wonderland fame), Simple Simon, the Pied Piper, the President of the United States, Bret Harte, Mark Twain, King Solomon, Julius Cæsar, David Copperfield and an infinite variety of others.

As illustration, the following remarks might be made to Sir Walter Raleigh: "Could you, sir, give me a pipeful of tobacco tonight?" "What a fine cloak you wear!" "How does it seem to live in the sixteenth century?" "How did you find the climate of Virginia?" "What is the mood of your queen to-day?" "Won't you let me brush your coat off for you?" etc., etc. No doubt, from these questions, Sir Walter will become fully aware of his identity. In the meantime, he must be asking other personages appropriate questions and making fitting remarks.

CHAPTER II

ACTIVE GAMES OF TAG

It is a well-known fact that when we analyze the spontaneous games of children we find in many of the games—perhaps in most of them—the element of Tag. The racially old instincts of chasing, fleeing, dodging, hiding and seeking seem to perpetuate themselves in numerous play activities of childhood.

It is the purpose of this chapter to deal with certain games of this nature, with especial reference to those which seem to possess elements of social value. Some of the games here described may be used when there are many participants—a hundred or more—but in this case it will often be found necessary to divide the company into groups of twenty or less. For the playing of most of the games a generous space is demanded. Practically all the games here mentioned may be played indoors in a large room or hall, but an out-of-door playing-space is always desirable.

Back-to-Back Tag.—There are several methods of playing this game, the variations to be made according to the number of players (Fig. 12). In small groups it is understood that the players must confine themselves to a certain area, marked off on a gymnasium floor or playground. The players are only safe from being tagged when they are standing

in couples, with their backs together, close to each other. They assume this position at the beginning of the game. One player is selected as "It," and another is the runner. The runner may save himself from being tagged at any time by taking the back-to-back position with any of the players, but in order to find a partner it may be necessary for him to appropriate some already attached player. In this case, the one who has been displaced must at once seek another companion before he is tagged by "It," who is always pursuing the disengaged players. When a player is tagged, he immediately becomes "It," and at once chases the player who has no partner.

A simpler form of the game is played by having "It" run about among the group, trying to tag those who do not quickly stand "back-to-back" with a partner as "It" passes by. When "It" has passed, and the players are not in danger of being tagged, they must change partners as frequently as possible. Frequent changes lend variety and interest to the game.

In large groups the game may be played very well by having the couples arrange themselves back-to-back at the beginning of the game. There should be one odd one, who starts the game by commanding loudly, "Change!" At this signal each player must seek a different partner, and in the general scramble the odd one, of course, endeavors to secure for him-

self a partner. After each change, one player will be left without a partner. He, in turn, gives the command, "Change!" and thus the game progresses. The changes may be directed by a leader who is taking no part in the game, and in this case there will be less confusion, because the commands to change come from but one source.

Shadow Tag.—The Shadow Tag game is best played out-of-doors in the sunshine; but it may be played in a park, playground or other locality under a bright electric light, or even in the moonlight, or around the camp-fire. The one who is "It" tries to step on, or otherwise touch, the shadow of any of the players. It is, therefore, essentially a running game. Various ruses may be adopted by the players to save their shadows from the ruthless footstep of "It." For instance, a player may seek the shade momentarily; or by bending, twisting and dodging may change the position of his shadow, or reduce it in size. He may lie down, squat or roll over, but if he allows his shadow to be touched, he himself becomes "It," and he must at once seek to step on the shadow of some other player. This is a very pleasing and pretty game for little children, who seem to enjoy the variation from the customary games of Tag.

Double and Triple Tag.—The team element is brought into play when this Tag game is used. Instead of fleeing as individuals from "It," the



FIG. 12



FIG. 13

FIG. 12.—BACK-TO-BACK TAG. FIG. 13.—RABBIT'S NEST



players join hands, or better, lock their arms, either in couples or in threes. If the number of players is large, the "triple" game is best. To begin the game, a group of three is selected as "It," and in order that they may be always recognized, they carry in plain sight a small flag, or bit of red cloth, or perhaps a handkerchief. Each trio must keep together, and do their running and dodging without breaking apart. On the playground or on a lawn it is best to restrict the playing area, so as not to have too large a playing space. When the three who are "It" tag another group, they give their red flag to the ones tagged. The game is vigorous and full of funny situations; and if the "triplets" co-ordinate their movements in running forward, backward or sideways, and in dodging, some very clever work may be done. The game has worked well in large "mixers" indoors; but the demands of one's respiratory apparatus are very considerable, and the playing is usually limited to rather short periods. In very large groups of players, and in large playing-spaces, there may be two or more triplets who are "It"; but it is always best to have each of these groups designated by the red flag. Thus there is never any doubt as to who is "It."

White Folks and Indians.—This is a Tag game in which large numbers may take part; or it may be played very well by a dozen or even fewer players. The players form into two equal groups. They line

up, side by side, the two groups facing each other, so that there is a lane, five or six feet wide, between them. One group is designated the Red Men, or Indians, and the others the White Men. The leader of the game stands in the middle of the lane, between the two opposing groups of players, and tosses up a card or piece of wood, which must be colored white on one side and red on the other. If the card comes down with the red side up, the "red men" must all turn and run to their goal, which may be ten or twenty yards away; or if played indoors they must run to the wall nearest to their side. The "white men" pursue them, and endeavor to tag as many of the reds as possible before the goal is reached. If one is so tagged, he becomes a "white man," and must then go to the side of his captors. If the card or board falls with the white side up, the whites must flee, chased by the reds, who in turn try to tag the whites. After reaching the goal all the players return to their starting position, and thus the game is continued—perhaps until all on one side or the other have been captured. The uncertainty as to which side shall flee and which pursue lends interest to the game. The chance falling of the card must instantly determine the action of the players. The game is sometimes called "Black and White," or "Day and Night."

Rabbit's Nest.—The photograph will illustrate the positions to be taken in the Rabbit's Nest game.

Two players, facing each other and joining hands, form one "rabbit's nest," and between the outstretched arms of the two stands the "rabbit" (Fig. 13). As many of these nests may be formed as the number of the players will warrant, and the groups should be distributed irregularly around the playing-space. In order to begin the game, there must be one extra "rabbit," who is being chased by "It," or the "dog." This extra rabbit may at any time run into any nest; and as there can be only one "rabbit" in a nest, the original "rabbit" is displaced, and must at once get out and run, because now the "dog" is after him. The game is best when the "rabbit" who is chased quickly gets into a nest, instead of running for a long time, trying to elude the "dog." The changes should be frequent, and it must be remembered that the "dog" can only tag the "rabbit" who is without a nest.

In order that all the players may have the opportunity of being rabbits, the formations should be changed, and as soon as a rabbit gets into a nest he should change places with one of the players who form the nest.

In large groups there should be several "rabbits," with a "dog" after each, and thus the changes will be more frequent. As soon as a "rabbit" is tagged, he becomes a "dog," and the "dog" becomes a "rabbit," thus reversing their former activities.

Three Deep Tag.—The old game of “Three Deep” has been an interesting and popular one for ages, and deserves to continue in popular favor because of its excellent points. The players arrange themselves in a circle, standing in couples, facing the center. In the arrangement of the couples, one player is close to and directly behind his companion. The couples, thus arranged, should be from three to five feet apart. There must be one player who is the runner, and another who is “It.” The runner tries to escape from “It” by dodging through or around the circle, and may save himself from capture by taking his position in front of any of the couples. As soon as he takes this position, however, the players are “three deep,” which is not allowed in the game; and the third man (the one standing in the rear) must run, as he is now the object of the pursuit of “It,” and is in danger of being tagged, until he in turn can save himself by taking his place quickly in front of one of the couples. The third or rear man is always thus displaced, and “It” is constantly trying to tag the displaced player. When one is tagged he immediately becomes “It,” and endeavors to tag the one who was formerly “It.” The changes should be quick, and the players should not endeavor to run long at a time. The third man must get in front of one of the couples as quickly as possible.

If one becomes the third man, instead of run-

ing to seek a position in front of some rather distant couple, he may quickly get in front of his own couple, thus making an unexpected change, and causing a player in his own group to become third man.

Variation.—When the game has been thoroughly learned, a variation may be tried which makes the game a trifle more complicated. The two players who form a couple face each other, instead of facing toward the center of the circle, as in the usual form of the game. In this variation, the runner who is seeking to escape "It" gets *between* instead of in front of a couple, and the one to whom his back is turned becomes third man and must run. Thus either one of the players in the couple may become third man, depending on which way the runner faces when he seeks refuge with any other two players.

Co-ed or Partner Tag.—A splendid variation of this game of "Three Deep" is "Co-ed Tag" or "Partner Tag." There must be an equal number of boys and girls, who arrange themselves in couples, standing arm-in-arm beside each other. There should be room enough between the couples for a good playing-space, several feet, at least, as in the previous game. A girl is selected as runner, and a boy as "It"; the girl endeavors to escape the boy, and at any time may save herself from being tagged by locking arms with any of the boys around the circle. As soon as she does so the girl on the other

side of the boy becomes displaced and must run, because no boy may have two partners. If the girl is tagged before she can save herself she at once becomes "It," and must then chase the boy. He saves himself by locking arms with the girl in any couple, thus displacing her original companion. The game is easier to learn than "Three Deep," because it must be remembered that a boy is always chasing a girl, or *vice versâ*. The game is a fine one, full of quick changes and variations.

Nose and Toe Tag.—This rather ridiculous game of Tag affords merriment and exercise for children, and sometimes for grown-ups as well. The players arrange themselves in a limited playing-space, and one who is "It" runs in and out among the players, seeking to tag any who has not assumed the "nose and toe" position. This is illustrated in the accompanying photograph (Fig. 14). Each player, in order to be safe from the tagging of "It," must grasp his nose with his right hand, and the toe of his left shoe with his left hand. As soon as the tagger has passed by, and a player is not in danger of being touched, he must assume an ordinary standing position, and may move about within the playing-space. "It" may make use of certain feints and devices for tagging a player, by pretending to pass him, and suddenly turning to tag the player who may be off his guard, and who may have relinquished his "nose and toe" position.



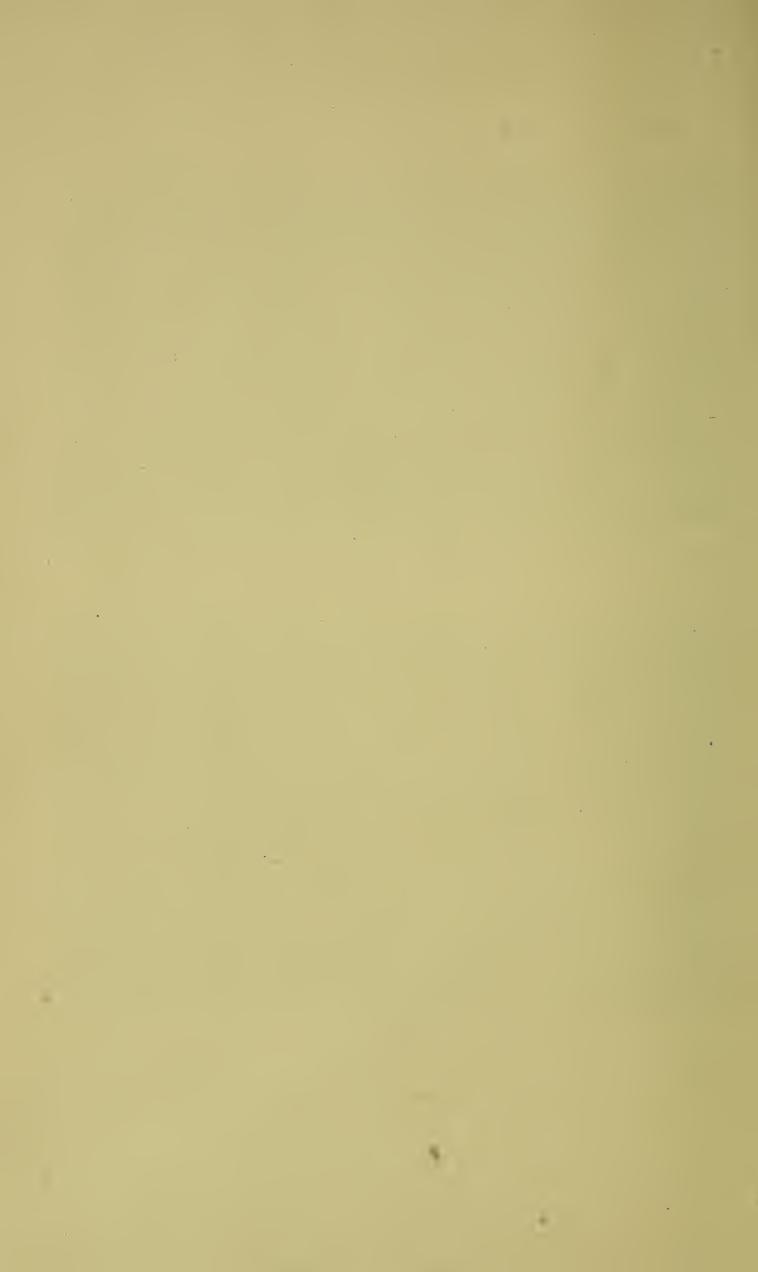
FIG. 14.—NOSE AND TOE TAG



FIG. 15.—HORSE AND RIDER POSITION



FIG. 16.—“GOOD-MORNING”



Freight Train Tag.—A game requiring plenty of vigorous exercise is called "Freight Train Tag." The players arrange themselves in groups of three, one behind the other. The one heading the line is the "Engine"; directly behind is a second player, who has locked his arms around the waist of the "engine," and a third player behind him, similarly joined. These three compose the "freight train." As many freight trains may be formed as there are players to make them up. The game consists of trying to escape from an extra player, who is "It," and who tries to hook on to the rear of any freight train. But there must be only an engine and two cars in any one group; consequently, if "It" succeeds in "hooking on," the front player, or engine, becomes displaced, and he in turn must try to catch another train, and to become the rear car, or "caboose." The efforts of the trains to escape the extra car afford much amusement, and very vigorous running exercise. (This game has been described by Mr. E. D. Angell as "Broncho" Tag, with head, body and tail. The prancing movements of the game seem to justify the name.)

Horse and Rider Tag.—This game for boys demands team work and quick action. A player is only safe from being tagged when he is either horse or rider, as illustrated in the photograph (Fig. 15). The boys begin the game by assuming the position, the horses and riders being scattered at considerable

intervals around the playing-space. After getting accustomed to their "mounts," they must all change. In the meantime, "It" has appeared among them, and seeks to tag any player who has not secured a position as either horse or rider. When not in danger of being tagged, the riders may dismount. They must always be ready, however, for the horse-and-rider position whenever the tagger comes near. Horses become riders, and the reverse, as the exigencies of the occasion demand. Changes should be frequent and lively.

Sore Spot Tag.—In this ludicrous game of Tag, the game begins as in the simple form, but the first one who is tagged must hold his left hand on the part of his body which was touched; and he cannot take his hand away until he in turn tags someone else. The object of the game is to cause as much inconvenience to the players as possible. Hence "It" tries to tag his victim on the knee, or foot, or between the shoulders or elsewhere, so that he may be handicapped as much as possible on account of the requirement that he shall nurse his "sore spot" until he succeeds in tagging some other player.

Last Couple Out.—This old game is such a good one that it deserves some description here. It is said to be an old Swedish game, a survival of some of the ancient wedding games of that country. It is usually played as follows: The players stand in

twos, one couple behind another. They all face in the same direction. Any number of couples may play. On odd player stands ten or twelve feet in front of the rest of the players, with his back toward them. He calls, "Last couple out!" when the couple at the rear of the others separate, one player coming up the right of the line, and the other up the left. These two endeavor to pass the player at the head of the line without being tagged by him, and to join hands again some distance in front. If they succeed they are safe, and take their places just in front of the forward couple, the whole line moving backward to make room for them. If one is tagged, he becomes the odd player in front. The one not tagged and the original tagger now join hands and become the couple at the head of the line, the others moving backward a trifle to accommodate them. The player in front is not allowed to turn his head and look around to see when and how the "last couple out" is coming. This couple may vary their method of progress toward the front, one going well out to the right (or left) and the other running close in to the lines. The game is interesting and demands much quickness, running and dodging. It may be played indoors or out.

The Beater Goes Round.—This hilarious and sometimes rather rough game is a good one for certain groups. The situations are often ludicrous in the extreme. The players arrange themselves in a

circle, facing inward, and hold their hands behind their backs. The game is started by one player who has in his hands a towel or similar object. As he runs around the outside of the circle he puts the towel into the hands of any player. As soon as this player gets the "weapon," he immediately begins beating the neighbor on his right, and chases him around the circle with as many blows as he is able to administer, until the player gets back to his original place in the circle. Then the towel is passed secretly to some other player, who in turn falls upon his right-hand neighbor with a vengeance. The rules bar striking about the head and face. There is plenty of exercise and excitement about this game, but its most valuable result is the laughter and fun which it is sure to stimulate.

Line Tag.—This game is called also "Maze Tag" and "Right Face," and is played best when there are twenty-five or more players, although the number may be less. They are arranged in lines, all facing in the same direction, as a gymnasium class, as follows:

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*   *   *   *   *
*   *   *   *   *
*   *   *   *   *
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The distance between the players should be such as to admit of their joining hands easily. This they

do, forming lanes between the lines of players. One player is runner, and another catcher; the runner tries to evade his pursuer by running up and down the lanes between the rows of players. There must be no attempt to break through the joined hands of the players. The leader of the game calls out, "Right Face!" at any time, while the catcher is pursuing the runner. When the command is given, the players in the lines face to the right, and join hands in this new direction. Thus new lanes are formed, and the catcher may find himself suddenly cut off from the one whom he pursues. Again the command is given, "Left Face!" when the players face toward the left, joining hands with those in the original lines. The game furnishes sudden surprises to the runner and catcher. When one is caught, or tagged, both players should go to the lines, others taking their places, who continue the game as runner and catcher.

Good-morning.—Ten or fifteen players constitute a good number for this game, although a larger number may be used (Fig. 16). A circle is formed, the players facing toward the center. An extra player runs around the outside of the circle and touches on the shoulder any one of the group. As soon as the runner does this he turns around and runs in the opposite direction around the circle. The one who has been tagged also immediately begins to run in the opposite direction so as to meet the

tagger. When the two meet, which is usually about half-way round the circle, they shake hands, and say, "Good-morning!" as cordially and politely as circumstances will permit. Then each one continues his course, the object being to reach and occupy as quickly as possible the vacant place in the circle. The one who fails continues to run and tags some other player, reverses his direction, meets and greets his friends, as before described. The game is, of course, a contest to secure the vacant place, and it must be remembered that during the greeting, which may be cordial and prolonged, neither player loses by his temporary stop.

Variations.—Several variations to this "Good-morning" game may be played. When the runner touches a player, he reverses his direction, but instead of running directly around the circle, he runs in and out among the players—that is, in front of one player, and behind the next one, and so on, all around the circle. The one who has been tagged begins immediately in the opposite direction his circuitous course. The "Good-morning" greeting is made when they meet; after which they continue their race for the vacant place, winding in and out as they go.

A second variation may be used by changing the arrangement of the players around the circle. They stand in couples, one player behind another, as in "Three Deep." The runner tags the rear

player in any couple, then reverses his direction and runs, as in "Good-morning"; the player who has been tagged immediately tags also the player who stands in front of him. As soon as the "tags" are received, the players chase each other around the circle. Thus three are running at once, two in one direction, and one in the other. The first two to arrive at the vacant place are "safe." The third must continue the game by tagging the rear man in some other couple, when the game is continued as before.

Cat and Mouse.—While this is essentially a children's game, it has often been played with enthusiasm by older people. A circle is formed, as in the last game. One player is selected as "Cat," and another as "Mouse." The cat endeavors to catch the mouse, who runs into the circle and out again. The players assist the mouse in its escape by allowing it to pass freely under their arms into the circle, or out of it; but they try to hinder the progress of the cat as much as possible, lowering their arms as he tries to go in and out of the circle while pursuing the mouse. If the mouse is caught, both cat and mouse take their places in the circle, two others being selected to continue the game. The players who form the circle may move around either to the right or to the left, always keeping their hands joined. The cat tries to select a weak spot in the line in order to break through.

Prisoner's Tag.—In this game the player who is "It" puts his hands behind his back, crossing his wrists as if they were tied behind him, like a prisoner. In this rather inconvenient position he runs about within the playing-space and tries to tag the others, keeping his hands behind him. If one is tagged he becomes "It," and must assume the prisoner's position and continue the game.

Handkerchief Tag.—A knotted handkerchief or a small ball or other convenient object is used in this game. The aim is to tag the person who has the handkerchief. The players try to get rid of the handkerchief by handing it or tossing it to another player as quickly as possible; and hence, on account of the rapid changes, "It" sometimes has a hard time in tagging the right person.

Snatch the Handkerchief.—When this game is played out-of-doors, a small stake or stick a couple of feet long must be driven into the ground. On this stake the handkerchief is placed. The two opposing players take their positions fifteen or twenty feet on opposite sides of the stake. At the word "Go," each runs to the stake, tries to snatch the handkerchief and return with it to his goal without being tagged by the other player. If a player is tagged it counts a point against him; eleven points win the game. As the object of the game is to tag the player who has the handkerchief, rather than to secure the handkerchief itself, some funny situations may be brought

about. Often the players meet at the stake on which the handkerchief is placed, and neither one may attempt immediately to snatch the handkerchief, but they watch one another, each ready to administer his "tag" when the handkerchief is snatched. Various feints and ruses may be employed, the players sometimes walking around the stake, each ready to catch his opponent off guard.

When there are many players, they form two equal groups, facing each other, with a sufficient number of stakes and handkerchiefs to allow the whole group to play at once. Instead of stakes, the handkerchiefs may be simply laid on the ground. When the game is played in a gymnasium, Indian clubs may be set up on the floor to serve the purpose of stakes.

CHAPTER III

PARLOR AND HOUSE-PARTY GAMES

It is proposed in this chapter to suggest and describe certain interesting games which are suitable for the entertainment and amusement of groups of people who have come together for a social evening. The games here given are more or less quiet, in the sense that they demand but little movement or exercise; but often they are quiet in no other sense. Many of them stimulate quickness of mental action by demanding sudden and unusual answers, spoken or written. Others of the games suggested have their chief worth in the fun and laughter which they provoke, and hence in this respect they possess hygienic value of considerable importance.

In the home, around the fireside, these games will assist in cultivating the art of family amusement. Too often in our rushing American life we neglect the simpler means of entertainment. These games will dissipate some of the dullness and monotony of home life which often cause young people to seek entertainment outside of the home circle.

But little preparation will be found necessary for most of the games here described. In some of them paper and pencil are needed, while in others a very simple preparation will suffice. The successful introduction of these games into social parties often

results in rich enjoyment on the part of all; and the social leader who has them in his repertoire is usually in demand, and always welcomed in any group. The fact that the participants in these games are usually at once put at ease renders their social value very considerable. Even the old game of "Consequences" has its strong points. At least it furnishes amusement, even though sometimes of the cruder sort.

Descriptive Adjectives.—A good illustration of a simple social game which may be introduced into any company of people is one which is called "Descriptive Adjectives." One of the persons present is selected as the object to be described. The leader suggests that "this gentleman must be described by an adjective beginning with A, and he will not be disturbed by your outspoken impression of him." The players in turn give their answers; he is an "austere" gentleman, an "avaricious" gentleman, or he may be "antiquated," "awful," "arrogant" or "amiable," according to the mental operation of the person questioned. And so adjectives, beginning with B, C and so on down the alphabet, are given. The change from one letter to the next is made after all in the group have had their chance to describe their victim with the given letter, and no two may give the same adjective. In large groups, it is often a severe test of one's inventiveness; it would be doubly so, if one had to confine

himself to the truth, which, in this case, is not at all necessary. After several letters have been used, it is well to change the subject of the descriptive adjectives. The name of some lady in the group may be mentioned, and the game proceed as before. For increasing the vocabulary of children this game has considerable value.

The Geography Game.—As a test of one's knowledge of geography, this game is a good one. The leader explains that he will mention some country, state or island; and before he counts ten the person to whom he points must give the name of some city, mountain or river which is located in that state or country. The game may be varied by asking for some of the products of the state mentioned, or for the names of some of its noted citizens. One must keep his wits about him to play this game, because of the limited time allowed for his answer. The game may be played by having the participants stand in line, as a class in school; the one who misses goes to the foot. In other cases, the one who misses three times in succession may be required to pay some forfeit. The game may be very well reversed, *i.e.*, the names of cities given, and the players must quickly mention the states or countries to which they belong. It is often well for the leader to have a prepared list of cities, rivers, etc., at hand, so that his questions may be given rapidly, and may be of great variety.

Water, Earth, Fire, Air.—The game of “Bird, Beast or Fish?” is perhaps well known, but this English adaptation, called “Water, Earth, Fire, Air,” is better. The company is divided into two equal groups who sit facing each other. Each group has a leader, or captain, who holds a knotted handkerchief in his hand. The captain on one side begins the game by calling out “Water!” and throws the handkerchief in the lap of some player on the opposite side. Before the captain counts ten the player must mention some animal which lives in the water, some variety of fish, aquatic plant or insect. If the captain calls “Earth!” some quadruped, or land animal, vegetable or plant must be named; if “Air!” some species of bird or insect; and if “Fire!” the player must remain silent and motionless while the ten is being counted. If a player cannot think of a correct answer, he may toss the handkerchief to another on his own side, thus shifting the responsibility; but the answer must be given before the ten is counted. If a player misses twice, or speaks when he should keep silent, he is eliminated from the contest, and must withdraw. The captains on each side take turns in calling either Water, Earth, Fire, Air, and in tossing the handkerchief to the players. In this form of the game, by eliminating the unsuccessful players, there is an element of contest. The side which succeeds in eliminating all the opponents wins the game.

Even in so simple a game there is a considerable degree of fun, which is increased by the absurd answers sometimes given by the players, who have so little time to frame a correct answer. The leaders on each side should insist that a variety of animals, birds, fish, etc., be mentioned, so as to avoid monotony. Hence a rule may be made that at least different things shall be mentioned by the players on each side for a period of two or three minutes.

Analogies.—A first-rate game for developing quickness in framing clever answers is this one, sometimes called “What is my thought like?” but better named, perhaps, “Analogies.” The leader announces that he has in mind a thought, which, however, he will not disclose until later. In the meantime he requires each player to tell him what, in his opinion, that thought may be like. Of course, the answer must be at random. The first player may suggest, “Your thought is like a star.” The second may say, “Like a watermelon”; another, “Like an automobile tire”; and another may declare that the mysterious thought is “like a Fourth of July celebration.” The leader must write down in turn each of the answers given, and when he has secured them all he announces that his thought was of his pocket-book. Then he glances at the written answers, and asks the first player why his thought, *i.e.*, his pocket-book, is like a star? The player may answer: “It’s rather light!” or, “There’s nothing in it!” Then

the next player must explain why the pocket-book is like a watermelon? The answer may be given, "Seedy"; "Often busted"; "May be easily opened, and there's plenty in it," etc. The player who suggested an automobile tire must give his reasons of similarity, and may say, "Your pocket-book is like an automobile tire because it is necessary for successful travel"; or, "sometimes gets flat," etc.

And thus each player must frame a reason, twisting his answer to suit the occasion as best he may. Often the replies are extremely ludicrous. Having secured them all, the leader may suggest that he will change the form of his question, and ask: "Why is my thought *not* like the objects mentioned?" The first player must then explain why the pocket-book is not like a star. It may be, "Because it is usually very near you"; or, "It may sometimes be seen in the daytime," etc.

In almost any company, a number of clever answers may be secured; and these answers must be made, of course, on the spur of the moment.

Exchange.—A jolly house-party game which is full of funny situations and some exercise is called "Exchange." Ten or a dozen players may take part in the game, but a larger number is desirable. The players are seated in chairs, forming a large circle; the players are numbered consecutively from one upward. After receiving their numbers they may arrange themselves in irregular order. One

of the players is blindfolded and begins the game by standing in the center of the group and calling out any two numbers. The players who bear these numbers must exchange places. While they are doing so the blindfolded player endeavors to tag either one of them, or to secure for himself one of the chairs vacated. Those whose numbers are called exchange places as quietly as possible, and by dodging or going a long way around try to evade the blindfolded catcher. They may rush for their seat-exchange, or proceed more slowly, according to the nearness of the catcher. If one is tagged, or robbed of his seat during the process of exchange, he is required to take the blindfold, and thus the game progresses. A clever catcher will endeavor to remember the location of the numbers and act accordingly; and he may stand very close to the chair which he thinks is occupied by the person bearing the number which he proposes to call.

Twirl the Plate.—The players in this game arrange their chairs in a circle, each one being numbered, as in the previous game. The one who begins the game stands in the center, with a tin plate, or some similar circular object, which he spins around on the floor. As he does so he calls out one of the players by number. This one immediately runs forward and endeavors to catch the plate before it has fallen on its flat side to the floor. If he succeeds he returns to his seat; if not, he must spin the

plate and call out by number some other player, who, in turn, tries to catch the plate before it falls. In a small company where the players are all well known to each other, the names of the persons may be used instead of numbers.

The game may assume the character of a contest. An "official scorer" may make note of the number of times each player is called out, and his percentage of successes or failures as the basis for the award of a possible prize.

Shouting Proverbs.—If the company will arrange themselves into two equal groups, and try this game of "Shouting Proverbs," they will be astonished at the difficulty of solving what might seem to be an easy problem. One of the groups secretly selects a proverb, beginning, perhaps, with a well-known one, such as "All's well that ends well," "A rolling stone gathers no moss," etc. The words of the selected proverb are divided among the players, each word being assigned to at least one player, or to more than one if the group is large. Each group should have a leader; and at his signal the members of his company simultaneously shout the words assigned to them. The other group must guess the proverb. The resulting "Babel of Sound" is utterly confusing. Three or four trials for guessing may be allowed. If the proverb is correctly guessed, the "shouting" group must turn and run toward a goal, pursued by the guessers. The goal may be the

end of the room, or other designated place if the game is played out-of-doors. Those who are tagged must go over to the side who captured them. The two sides take turns in shouting their proverbs. The easiest way to guess is to listen carefully for single words, and try to patch them together into a complete proverb.

Gossip.—The game of “Gossip” illustrates how an ordinary statement of an item of news may grow in proportions and become distorted in fact as it passes from mouth to mouth. The players arrange themselves in a row or around a room. One whispers to his neighbor a bit of news of any sort. This neighbor in turn whispers what he heard, or thought he heard, to the one next to him, and so on around the room. If any player does not hear or understand clearly he is not allowed to ask for a repetition, but must give to the one sitting next to him his own version of the “gossip.” The last player states aloud his understanding of the statement made to him, and each one in turn may give his version, until at last the original statement is given by the first player. Astonishing variations are often found, and sometimes the last person receives the bit of “gossip” so different from the original statement that it does not contain a single word suggested by the first player.

The Game of One Eye.—Considerable amusement may be furnished a parlor group by the game

of "One Eye." The company divides itself into two groups. In the doorway of the room is hung a sheet or large curtain which completely hides the players in one room from those in the other. A hole an inch and a half or so in diameter is cut in the sheet at about the height of the heads of the players. One group selects one of its members, who places one eye in the opening of the sheet, and the other group must guess whose eye it is. Each member of the group may write his guess on a slip of paper. After all the players on one side have made their exhibition of "one eye," and guesses have been recorded by players on the other side, the papers may be collected, and the percentage of correct guesses may be ascertained. Each group takes its turn at guessing, which may proceed in the nature of a contest if the papers are taken up and scored according to their correctness.

If one has not tried this game he will be surprised at the difficulty of recognizing even an intimate acquaintance when only a small part of his face is exposed to view. Sometimes the game is played by thrusting one hand through the opening in the sheet, the others guessing to whom it belongs. A variation has also been tried of having the sheet hung so as to leave a space of six inches at the bottom. The game then consists in guessing to whom the exhibited shoes belong!

The Game of Wink.—This game is played best

when there is an equal number of boys and girls. The girls (or one-half the company) are seated in chairs placed in a circle. There should be one empty chair. Behind each chair stands a boy. The one who stands behind the empty chair must seek to secure an occupant for that place. In order to do so he is not allowed to speak, but must wink at any one of the girls who are seated. As soon as she observes this silent appeal, she tries to slip away quickly to the empty chair ; but her partner, standing behind her may prevent her from doing so by touching her on the shoulders. If this is done she cannot escape, but must keep her seat. The player behind the empty chair then gives his imploring sign to some other girl. If she escapes she occupies the empty chair, but of course leaves one behind. Thus the guardians of the empty chairs are continually changing, and the standing players endeavor to avoid having an empty chair in front of them. The guardians of the chairs must watch closely the " winks " of the lonesome players, and see that their charges do not escape ; but they must avoid roughness. The seated players must only be touched when the standing players think they are about to lose their partners. When the game has progressed for a while, the boys take the seats, and the girls become their guardians, when the game proceeds as before.

The Acrostic Sale.—This game taxes the wits of the players who make the " sales." One member

of the party announces that he has some article to sell—any imaginary article will serve the purpose, especially if the word is composed of seven or eight letters or more. To illustrate: The one who begins the game may say: "I have an AUTOMOBILE for sale." To the next player he says: "What will you give me for the first letter in this word, the A?" The answer may be "An alligator." And so he requests of the different players their offers, taking the letters of the word Automobile in turn; the answers must begin with the letters named. The "salesman" must make a written list of the items mentioned. The complete list of articles offered for his automobile may read as follows:

Alligator.	Oil-can.
Urn.	Blackberries.
Tom-cat.	Isinglass.
Oatmeal.	Locket.
Mush-bowl.	Ear-ring.

Having secured this miscellaneous collection of useful articles, the player who has made the sale must explain in a little story what he is going to do with all those things, weaving each separate article into the web of his narrative. For instance, he may say: "I am going to start a little Zoo. I have already for my collection an Alligator and a Tom-cat. I shall feed them with Oatmeal served from my Bowl, and Blackberries from my Urn. I shall put a window of Isinglass in their cage, and in case

of sickness use my Oil-can. With the Locket, I shall adorn the Alligator, and put the Ear-rings on my Tom-cat!" The trick is to bring into a very short story every article mentioned, in as reasonable a way as is found possible. Each player takes his turn in offering things for sale, and when the articles are all secured he must explain his line of conduct after he has come into possession of the various things which have been offered. The game is capable of many funny interpretations. The articles offered should be as absurd and unusual as the wits of the players may suggest. The greatest tax, of course, comes on the ingenuity of the possessor of the article which is offered for sale.

I Went to Paris.—This game justifies itself only by the laughter it provokes on account of its absurd movements. The company, seated around the room, imagines that it has taken a journey to Paris in order to purchase certain necessary commodities. The first player says, "I went to Paris." The second, next to him, asks, "What did you buy?" The first player makes answer, "A pair of shoes," and moves his feet about slightly, to indicate the nature of his first purchase. He must continue the movement throughout the whole game. The second player says to the third, "I went to Paris." The third asks, "What did you buy?" Whereupon the same answer is given, "A pair of shoes," this player also indicating his purchase by the movement. Each

player in turn makes the same assertion, "I went to Paris," his neighbor always asking, "What did you buy?" and when the shoes are mentioned, the movement with the feet is made. By the time the question has gone all around the circle, all are moving their feet about. On the second round the leader again says he has gone to Paris, and when asked as to his purchase he may say, "A fan." Then with his right hand he begins imaginary fanning, at the same time keeping his feet moving. The questions and answers go around the circle as before, each making imaginary movements with a fan, at the same time keeping up movements with the feet. On the third round the leader may say he bought a pair of gloves, and wiggles the fingers of his left hand to indicate that article of apparel, and all the company imitate him as before, after the question is asked. On the next round the leader states that he bought a pair of eye-glasses, and indicates it by winking fast, at the same time keeping up all the other movements. The next time he has bought a set of false teeth, and illustrates that purchase by rapidly opening and closing the mouth. When the game has reached this point, the whole company is patting its feet, opening and closing the fingers of the left hand, fanning with the right, winking fast with the eyes, and opening and closing the mouth! No doubt, the fatigue point will have been reached at this juncture.

The game can be played quickly by hundreds of

people at a time by the omission of the questions and answers. A leader is necessary, who makes the statement of his purchases and the necessary movements, which all the company must imitate at once. Then he adds to the list of articles, one at a time, by telling the little story of his Paris purchases, and all the company imitate.

The Donkey Solo.—This game takes rather an unfair advantage of one of the players, but the merriment of the others is its justification. The leader announces that he will direct a game, the name of which he cannot divulge. He explains, however, that a little barnyard music may be the result, and that at a given signal all must play their parts, which he will suggest to each separately and privately. He intimates that he will indicate some particular form of noise for each to make. Then he goes around and whispers his directions to each player. Selecting a victim, he whispers to him to bray loudly, like a donkey, when the signal is given. He whispers to all the rest to remain absolutely silent. Then when he gives the signal for the game to begin and everybody is quiet except the one who bursts out into the "Donkey Solo," the effect may be imagined. It is needless to say that the game is only of brief duration, and can be played but once in any one group!

Barnyard.—This noisy game is somewhat similar to the preceding, except that all the company

actually take part in the activities. The leader assigns to each the name of the animal which the player shall imitate. When the leader raises his right hand certain ones must imitate the squealing of pigs; others, the crowing of roosters, the cackling of hens, the neighing of horses, the braying of donkeys, the bleating of sheep, the barking of dogs, the mewling of cats, the gobble of the turkey, the "quack" of the ducks, the hiss of the geese, the mooing of the cows, etc. One must represent the call to breakfast, made by the farmer's wife, and the response by the farmer himself. Other farm noises may suggest themselves; the rattle of machinery, or the "honk" of the auto horn. Children, who are primitive enough to enjoy noises of this sort, greatly delight in the game. It is understood that when the left hand of the leader is raised, there shall be absolute silence. Several alternate raisings of the right and left hands will no doubt suffice. If immediately following this game the leader gives the game of the "Donkey Solo," the latter is made very effective.

Suggested Activities.—The leader by clever planning may make this a very spectacular game, filled with humorous or pathetic situations, as his fancy may elect. To each member of the group a "suggested activity" is mentioned, and when all have been directed as to the course they must pursue, each one must hasten, at a given signal, to do

the particular duty which has been whispered to him by the leader. Each player is in ignorance of what his neighbor will do. For illustration, the following will suffice: Mary is told by the leader to play on the piano slow and doleful music; John must dance a lively jig; Tom is directed to clap his hands, and keep time with his foot; Julia to take her handkerchief and to weep bitter tears, groaning continually, "This is too sad, too sad!" Ned must pat her on the back, and say, "Poor Julia, it might be worse!" Robert brings a glass of water to John, and says, "Drink to me only with thine eyes!" Oscar shines Julia's shoes, as she weeps; Ellen grasps John's hands as he dances, and implores him repeatedly to "Cease this savagery before it is too late!" Alice and Joe put on their hats, and say in unison: "This is no place for us!" Charles kneels before Alice and Joe, and begs, "Don't leave us thus in our sorrow!" Martha sings, "There is no place like home."

Thus each player is given his suggested activity, and must begin his performance only when the signal is given. Endless variation may be introduced, and funny situations brought about; but they have to be carefully planned by the leader beforehand. The movements and speeches should be repeated for a time sufficiently long to allow the players as well as the audience to grasp the situation fully.

Instead of working in unison, each player may be assigned a separate performance as his share of

the game. This is easier for the leader. Various members of the group may take turns as directors of the activities of the rest.

The Cracker-eating Relay.—This rather absurd game takes the nature of a contest. Each girl of the party holds a cracker, and she has in mind a “knight” to whom the cracker is to be given. The boys who take the places of the knights line up some distance away, fifteen or twenty yards if the game is played out-of-doors, or at one end of a hall or room if played indoors. At the word “Go,” the knights run to the ladies, each receiving his cracker, and return to their starting-point. They must eat the cracker as quickly as possible, and return to their ladies, kneel before them, and whistle a tune which the lady recognizes and names. The first lady to name the whistled tune of her knight wins the contest. Spectators as well as participants secure much amusement from this game.

Who Is My Neighbor?—This game may be played indoors with one-half of the players blindfolded, and beside each one an empty chair; or it may be played out-of-doors, the blindfolded players all being seated with some space between them. The rest of the players seat themselves by the side of those who are blindfolded and begin to sing to them in a disguised voice. Each blindfolded person must guess who his right-hand neighbor is; and in the

confusion of voices this is not always an easy matter. Sometimes it is better to have the "singing" done by one player at a time, especially when the crowd is a large one. After a brief period of this vocal display, and when each has guessed his neighbor correctly, the sides change places, the former vocalists assuming the blindfolds, and the program is repeated.

Ghosts.—The name of this game seems to have no particular bearing on its nature; but it furnishes amusement, and demands some concentration of thought. The leader begins by naming some letter of the alphabet; the next player adds a letter, looking toward the formation of a word. Each one in turn adds a letter, but must avoid any addition which would complete the word. If he inadvertently does so, he becomes a "half-ghost." By the rules of the game, no one is allowed to speak to a half-ghost; if any player does this he himself becomes a half-ghost. The half-ghosts, however, may continue playing, and may talk all they please; but they must not be answered, although they endeavor to trap others into conversation with them. If, then, a player is obliged to add a letter which finishes a complete word, he becomes a half-ghost. The next player immediately begins a new word, by naming another letter; the other players, in turn, add their letters as before. If a half-ghost is obliged to finish the word by the addition of his letter, he becomes

a whole ghost, and is out of the game. He may still speak, however, but if a player talks to him, that player immediately becomes also a full ghost, and can play no more. Thus the players are rapidly eliminated from the game and the contest in word-making narrows itself down to two players, one of whom, sooner or later, must become a full ghost. To illustrate the game, the first player may mention the letter L; the second, I; the third avoids any letter which would complete a word, and may add G; the next, A; the next, T; the next may not add E, because that would finish the word "Ligate"; so he adds I; the next O, and the next must of necessity add the letter N, completing the word "Ligation," which makes him a "half-ghost." It will be seen that the point of the game is to develop skill in orthography, and to twist the words in such fashion as to avoid adding any letter which might be a final one.

Jack's Alive!—The necessary equipment for this game is a small stick of wood, lighted at one end; and while the stick is glowing it is passed from one player to another. Each one announces as he passes the stick along that "Jack's alive!" When the bit of fire at the end of the stick goes out, Jack is dead. The object of the game is to pass the stick to one's neighbor while the fire still burns. When the spark is nearly extinguished, there will be no doubt frantic efforts to pass the stick rapidly, so as not to be

responsible for "Jack's" death. Each must take the bit of wood as it is handed to him; and if he should be so unfortunate as to have Jack die in his hands, the charred end of the stick is used to paint on his face a delicate moustache, which shall serve as an epitaph. The "Jack" is lighted again and passed around as before. Needless to say, the game does not progress very far before several of the group will bear evidences of the sad fact of Jack's demise! If Jack should die more than once in the hands of any one player, various additional decorations are given him—a goatee, a penciled eyebrow and clown-like marks of various designs. An ordinary match may be used, but perhaps will be found rather short-lived. A larger stick of some soft wood or a cork is better for use in the game.

Sardines.—This game is suitable for a large, roomy house, with many closets, nooks and secret corners. It is played in reverse fashion to the old game of hide-and-seek. One member of the party is allowed time to hide, when the rest go in search. So far as possible, each player must go alone to seek the hidden one; preferably they should not move about in groups. When the hidden player is discovered the one finding him must quietly go also into the hiding-place, and remain there with the first player. If no one observes him, he must take his place with the hidden one as quickly as possible; but he must try and avoid betraying the hiding-

place to others. Hence, if there are others in the room or in the immediate vicinity, the player who has discovered the hidden one may go elsewhere, as if still seeking; and at a favorable opportunity he may return and sneak in with the hidden one.

Each player, then, crowds into the hiding-place as he discovers it; and as the game progresses the fun increases. The players become packed like "sardines"; hence the name of the game. The difficulty of keeping quiet under the circumstances may be imagined! The last player finds himself alone, of course, and searching for all the rest. The game may be played out-of-doors, if the conformation of the locality permits; boulders and trees, rocky ledges and ravines and miniature caves have made the game possible for an excursion party in the Dells of the Wisconsin River.

Scouting for Words.—This splendid game has to do with the letters of the alphabet, and might be called "Initials," or a "Word at a Glance." Besides the pleasure it gives, it may be made decidedly educational. It certainly tends to quicken one's wits and to test his knowledge along miscellaneous lines. For children it is fine and well adapted to Boy Scouts patrols.

It is necessary to have cards or slips of paper on which have been written or printed plainly the letters of the alphabet, one letter on each card. It is well to have three or four cards of each letter of

the alphabet, omitting the X and Z and Q, or having only one card bearing those letters.

The cards are mixed in the pack. One player must act as leader of the game, and he holds all the cards, face downward. He turns them over, one at a time, so that the letters may be clearly seen by each of the players. Just before he turns a card he may say, "Mention to me some bird whose name begins with this letter." Then the card is quickly exposed to view. The invitation is open to all; the one who first gives a correct answer gets the card. If no one can think of an answer in five seconds, the leader puts the card into the pack again and gives some other subject, turning another card. The game may be varied by a clever leader to suit almost any group from very young children to college professors. For the younger players the leader may say, "I am going to take a walk through the woods. What objects would I be likely to see, the names of which begin with this letter?" Then he turns the card, which is always given to the player who is first with his answer. When the cards in the pack have been exhausted, the game is over and won by the person who holds the largest number of cards.

Below is given a list of subjects which the leader may make use of in directing the game:

Literary: Names of authors, poets, poems, essays, books, magazines, newspapers, characters in well-known novels, Bible names, etc.

Geographic: Names of rivers, mountains, countries, cities, lakes, states, capes, islands, etc.

Natural History: Names of birds, animals, fish, insects, trees, flowers, fruits, plants, vegetables, etc.

Historical: Celebrated characters, warriors, statesmen, presidents, kings, emperors, governors, noted battles, etc.

Musical: Names of musical instruments, songs, hymns, composers, musical note and signs, etc.

Commercial: Articles found in drug stores, drygoods stores, book stores, groceries, hardware shops, banks, photographic houses, clothing stores, offices, etc.

Anatomical: Parts of the body, organs, muscles, nerves, blood-vessels, bones, etc.

Grammatical: Parts of speech, initials of adjectives, verbs, adverbs, nouns, etc.

Miscellaneous: Names of girls, boys; articles found in the schoolroom, in the home, in bedrooms, etc.; parts of automobiles, bicycles, typewriters; names of articles concerned in railroading; objects seen on a city street, on a country road, at church, in a theater; articles to eat, drink, smell; articles of clothing, etc.

The above list will suffice to show the great possibilities of the game, and how it may be made interesting to groups of varying ages and degrees of mental development. The game may be conducted as a contest by having the players divide into two equal groups, the individual players winning cards for their side; or a small group of players may stand in line, the one giving the answer first going to the

head. This plan adds interest to the game, because the position of the players is constantly changing. The game may also be varied for schoolroom purposes by having all the pupils stand. As soon as each child gives first a correct answer he takes his seat and is out of the game. The slower players, of course, will have to remain standing longer than the rest.

A good variation of the game is called "Opposites." When the card is shown, an adjective and its opposite must be given; for instance, old, young; polite, rude; quick, slow; intelligent, ignorant; bright, dull, etc.

The Silver Spoon Identification.—In this rather odd game all the players arrange themselves in a circle, except one, who is blindfolded and takes his position in the center, with a large silver spoon in his hand. His duty is to identify the players as best he can by passing the round end of the spoon over their heads, faces and shoulders. If he fails in his first attempt, he tries another player as his subject. If he succeeds in this rather difficult and ludicrous fashion in identifying one of the players, that one assumes the blindfold and the spoon, and the position in the center. The members of the company may change seats frequently, so as to confuse the blindfolded player as to the locality of the individual players. A player may stoop, or try to disguise the fact of his height, but must not otherwise interfere

with the efforts of the blind man to guess the names of the players whom he touches with the spoon.

Guessing Baby Pictures.—If the hostess will ask each of her invited guests to bring with him a photograph of himself taken when he was very young, a great deal of merriment will be created when these pictures are all collected and exhibited. Each picture should be numbered and displayed in order on a table and each player must record his guesses on a slip of paper. When this has been done, the hostess may collect the papers and mark them on the percentage of correct answers. For the benefit of the others, each guest must finally acknowledge his own photograph. The game works best in a company of people who know each other well. Even in this case the guessing is not always an easy matter. The comments made on the photographs by the players is often very ludicrous.

Hid in Sight.—In this game it is required that all the players leave the room except one who remains behind to hide any small object; a piece of money answers admirably. He endeavors to hide it in a fairly secluded spot, but it must be placed in plain sight, and not in any way covered up. The players must be informed as to the nature of the object which is hidden. When they return to the room each player separately must begin his search, and after having discovered the hidden object he must avoid disclosing the secret by word or action

and take his seat. He may even try to put other players off their guard by pretending to continue his search and going to another part of the room before sitting down. When nearly all the players have discovered the hidden coin the fun increases, because these have the enjoyment of watching the futile efforts of the unsuccessful players. Usually those who are more fortunate do not fail to comment in disparaging fashion upon the stupidity of the slow ones.

Impromptu Performances.—This amusing game may bring forth a great deal of clever talent if played in the right company. It is liable to tax one's wits, but invariably causes a pleasing diversion in the company. The leader must prepare beforehand a list of "stunts" or suggested activities, each one being written on a slip of paper. The players must not know beforehand the nature of their performances. As each one is called to a platform, or to the front of the room, he is handed the slip bearing the name of his "stunt." Objections or protests from the players are not allowed, and it must be understood that no one will be excused from an attempt at his "impromptu performance." The sooner it is over, the better! Following are some suggestions as to the list of stunts:

Dance a jig.
Sing a song.
Tell a funny story.

Make a speech.
Pose as a statue.
Impersonate an actor.

Make a Fourth of July oration.

Preach a sermon.

Teach a class in geography.

Illustrate a lesson in gymnastics.

Repeat a bit of Shakespeare, or other author.

Give a Mother Goose rhyme.

Give in pantomime a lady dressing her hair in front of a mirror.

Take the part of Hamlet.

Play the piano or some other musical instrument.

Assume attitudes of anger, grief, jealousy, remorse, horror, ecstasy, etc., in quick succession.

Imitate the various barn-yard noises.

Hold a conversation with an imaginary friend, or with some noted historical character, etc.

Christmas Shopping.—To impersonate a toy, a household article or a book is the task which taxes the ingenuity of those who play this amusing game. The leader of the "Christmas shopping" expedition announces to the company that he has come into possession of several interesting articles which he proposes to offer for sale. Previously he has whispered to several of the players to represent by sound or action these different articles. He may ask one to take the part of a jumping-jack when called on to exhibit himself; to others, he may whisper the names of the following suggested articles:

Toy automobile.

Jack-in-the-box.

Tin horn.

Drum.

Teddy bear.

"Moo" cow.

Mary's little lamb.

Pet poodle.

Phonograph.

Doll.

Rocking-horse.

Tin soldier.

Monkey on a stick.

Carpet sweeper.

Alice in Wonderland.

Robinson Crusoe.

Having selected his players and having secretly assigned them their duties, he asks them all to stand quietly in line. Then he requests one of the company to act as a purchasing agent, and explains that this agent must first discover the nature and names of these objects. In order to do so it is necessary that he press a button on one of the players standing in line, and immediately that player gets into action. If the purchasing agent recognizes the article represented, he may say: "I like this little tin soldier very well. I shall buy him." Then he asks the tin soldier to stand aside, and begins testing the other players, endeavoring to guess from their motions or sounds what they are until they have all been tested and he has seen the performances of each. As he guesses the articles, he sets each aside, and finally he begins to carry the "articles" off with him. Every "article" then must follow the purchaser around the room, each one exhibiting his individual movements and making the noise required. It is often ridiculously funny to witness the procession of the jumping-jacks in action, tin horns blowing, autos "honking," tin soldiers stiffly marching, phonographs playing, Cheshire cats grinning, Robinson Crusoes looking for footprints in the sand, etc. If

the game is played with spirit and originality, it is as funny to spectators as to players. Old and young seem equally amused at the absurd spectacle presented by the results of the "Christmas shopping."

Fruit Basket.—This is a good parlor game in which there is much movement and scrambling for seats. The players should arrange themselves in chairs placed in a circle. They must then be numbered 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, etc., as they are seated. When they have thus been counted in fours the leader explains that all the ones are oranges; the twos are apples; the threes are bananas; the fours are lemons. By this arrangement it will be seen that the different varieties of fruits are scattered around the circle. The one who begins the game stands in the center of the circle, and calls out "Lemons and Oranges!" whereupon the lemons and oranges must quickly exchange seats. In the scramble, the one in the center endeavors to secure a seat for himself. If he succeeds, there will be one left without a seat. This one in turn may call out, "Bananas and Apples!" when the players who represent these fruits must change seats. And so any combination of fruits may be spoken, and the change of seats made. If the player in the center should call out "Fruit Basket!" the whole company must exchange seats. The center player thus gives himself an admirable chance of securing a chair. The company may be counted off in fives or sixes,

and a greater variety of fruits assigned. More continuous action is secured, however, by having only three or four varieties of "fruits."

Shifting Seats.—Another lively game of changing seats is this one, sometimes called "Cover the Stool." All the players are seated, except one. There must be one unoccupied chair in the circle. The player beginning the game stands in the center, and commands "Shift seats to the right!" The one on whose right the empty chair is placed must quickly shift to it. His neighbor moves to the one just vacated, and so on, all around the circle. If the command "Shift Right!" is given each one must see to it that there is no vacant chair immediately on his right. All do not, therefore, move at once, but in quick succession, and it is quite difficult for the standing player to secure the empty chair. If he succeeds in doing so, the one who should have shifted to it becomes "It," and he in turn stands in the center of the circle, and gives again the command to shift right or left. The command should be given quickly and repeatedly, so that the players are moving pretty constantly.

Polite Conversation.—This game is an amusing trial of the conversational powers of the players. Two players only can take part in the game; but the rest will be abundantly amused. These two players who are to engage first in the "polite conversation" must leave the room. While they are

gone the remaining ones select some subject or some particular phrase which these two shall make use of in their conversation. The phrase or subject to be used is whispered privately to each player. Neither one must know what sentence has been assigned to his fellow-conversationalist. The object of the game is for each player to make use of his phrase or subject in a natural and reasonable way before his opponent has an opportunity to speak his own sentence. The sentences must not be abruptly spoken, but a preliminary conversation must be held, which may lead up naturally and logically to the expression of the desired words. To give an illustration: Miss Jones and Mr. Smith are sent from the room. Miss Jones is assigned the subject of False Teeth; Mr. Smith must introduce somehow into his conversation the subject of Watermelons. The leader privately informs each one of the subject on which he or she shall talk. When they enter the room they are formally introduced. They must act and speak as if they were entire strangers. All the members of the group, of course, know the subjects which have been assigned. The conversation might be conducted as follows:

Mr. Smith: I am very glad to meet you, Miss Jones; I have heard of you through a brother of mine, who was a classmate of yours in college.

Miss Jones: I remember him very well, Mr.

Smith; he was a celebrated football player, and had a serious accident in one of the games.

Mr. S.: Yes, and when he left college, he moved down South, and bought a farm in Georgia. Fruit-raising was his specialty, and he had always wanted a Southern farm.

Miss J.: That is interesting. I remember how the whole college sympathized with him when he lost his teeth in the game I referred to. I believe it was even necessary for him to have a set of false teeth as a result of his sad accident!

Mr. S.: Yes, indeed, it was; but as he raised watermelons on his Georgia farm, and was himself very fond of them, he managed to get along very well indeed on that diet, in spite of his accident.

But Miss Jones succeeded in getting around to the "false teeth" first, and so wins from Mr. Smith, who was a little delayed in mentioning his watermelons! The audience in the meantime has taken a lively interest in the conversation, watching its turn to the desired subjects. Two other players are sent out, two other subjects are selected, which may be as ridiculous as possible. When a specified sentence, instead of a general subject, is given to the players, it is a little harder to weave it into the web of the conversation.

The Reporter's Game.—This is another conversational game, in which each gentleman in the company must talk for five minutes to his lady partner on some distinctly masculine subject or occupation, the more technical the better; and at the end of his

conversation the lady must make a written report of what she remembers of the conversation. The gentleman may converse on subjects pertaining to athletics, games and records; may describe a football or baseball game, with technical terms, scores, etc.; or he may tell stories of hunting, fishing and camping; or talk about automobiles, about business dealings, stocks and bonds, or commercial or scientific subjects, or of professional subjects generally. If he can talk on any subject in which the lady is not well versed, so much the better. After each lady has written her report, the tables are turned, and some essentially feminine subject is given by the lady, the gentleman being required to submit his report in writing after her remarks have been completed. The ladies may converse on such subjects as dress-making, the trimming of hats, of shopping and domestic occupations of various kinds; they may give recipes for cooking, reports of club meetings or societies of essentially feminine interest. It is not permitted to take notes during the conversations; the reports must be written entirely from memory, and read aloud to the company at the close of the "Reporter's Game."

Animal Voices and Bird Songs.—In this game one player is blindfolded while the rest stand in a circle around him. The players in the circle may move about occasionally to confuse the blindfolded one as to their locations. With a small wand or

pencil the blind man locates and touches a player, and asks him to grunt like a pig. If he guesses the name of the player who imitates that animal, they exchange places; if he fails to guess correctly he must make trial of some other player. Thus the amusing game proceeds. The following requests may be made: to roar like a lion; bray like a donkey; crow like a rooster; sing like a canary; bark like a dog; mew like a cat; howl like a hyena; hoot like an owl; cackle like a hen; whistle like a whip-poor-will; imitate the notes of the meadow lark, bob-white, chickadee, mocking-bird, mourning-dove, etc.; cry like a baby; gobble like a turkey; neigh like a horse; "quack" like a duck, etc., etc.

If the blindfolded player cannot name the person who has attempted the noise suggested he may demand a second or third repetition of the performance. It is not always easy to identify the players, since the imitations are usually weird and peculiar and often given in disguised voices.

Pertinent Questions and Impertinent Answers.—In the playing of this game the company divides itself into two groups who sit facing each other. If there is an equal number of boys and girls, so much the better. The ladies sit together on one side of the room, the gentlemen opposite them.

Two leaders are necessary, one for the boys, one for the girls. The leader of the boys passes down their line, and whispers to each one a question which

must be asked the lady who sits opposite him. These questions should be varied, unusual and as ridiculous as possible. The leader of the girls likewise passes down their line and whispers to each one some answer which must be given.

The game is begun by the boy at the head of the line who propounds his question to the lady opposite, and she gives the reply which she was instructed to furnish. Each player in turn thus asks his question and receives his answer. The answers, of course, are frequently irrelevant, and usually amusing. Much depends on the skill of the two leaders, who frame for the players their questions and answers without any prearranged consultation. The game is varied by having the girls propound the questions and the boys give the answers. The answers to the questions will be more fitting if each of the first set of questions begins with "Why?" and another set with "Where?" The two leaders should agree beforehand on some such general scheme of questions and answers.

Millinery Creations.—This game requires some preparation on the part of the hostess. It will be necessary for her to furnish to each gentleman present a lady's untrimmed hat. Materials for the fashioning of this "creation" must also be furnished, with an abundance of pins. The materials for trimming and the hats themselves may be as cheap and as fantastic as possible. It would be easier for the

hostess if each lady guest should bring with her the hat and materials for trimming. The feature of the game is to furnish to each gentleman a hat, trimmings and pins, and in a given time (five or ten minutes) he must trim the hat as effectively as his limited ability will allow! When all the hats are finished, the gentlemen are requested to put them on for display, and to pass in review before a set of judges who shall pass upon the merits of the "Millinery Creations."

Carpenters and Seamstresses.—The program of a social evening may be varied by a game of somewhat similar nature to the above. To each gentleman is given a piece of cloth, a needle and thread and ten buttons. At a signal to begin operations, each gentleman must thread his needle, and begin sewing on buttons. The one who has accomplished most in five minutes wins a prize.

A task of driving tacks or nails into boards may be assigned to the ladies. To each is given a small hammer and a sufficient quantity of tacks. She must drive the tacks in straight rows, without physical injury to herself. The contest is decided by the straightness of the rows and the number of tacks driven in a given time.

Biographic Cartoons.—A great deal of fun may be had in playing this game, which is well suited to a small parlor group, and if the players know each other well the game works admirably.

A Startling Creation!

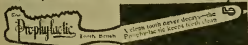
In these words we may announce the earthly advent of Charles B. Brown - He waxed and flourished on



Mellin's Food,



and the semi-annual use of 2



he developed into a Boy Scout



Living, as he did, largely on sauer-kraut and



he soon took to himself a better half, and this question was in her mind:

"To keep myself physically strong, mentally awake, and morally straight"

Grape-Nuts



When You Were Born Did Your Husband Help You Wash the Dishes?



They lived happily, had



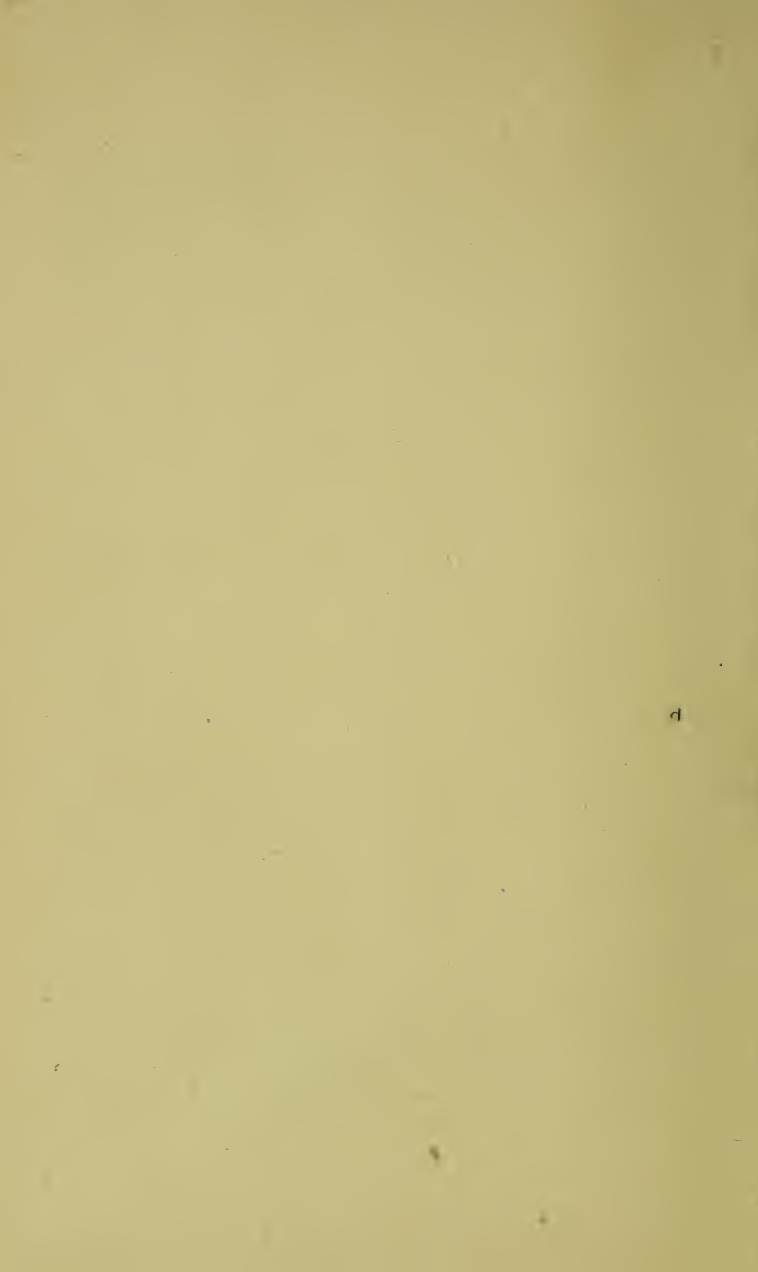
At the critical age of middle life

and became The "Home Builders" - BUT

he fell from the "water wagon" - and - HORRORS! - He had to take



FIG. 17.—BIOGRAPHICAL CARTOON



To each player is given an old magazine with abundant advertising pages. Each person is required to write a brief biographic sketch of one of the other players, and the biography must be illustrated as profusely as possible by the pictures and headlines of such advertisements as he may find fitting the person in question. The pictures or words are cut from the magazine and pasted in proper position on the sheet containing the biography. A limited time is given each player for the preparation and writing of his "biographic cartoon"—perhaps fifteen minutes. When all the papers are finished, the players pass along the results to their right-hand neighbors, so that each one may see for himself and fully appreciate the amusing efforts which have been recorded by word and picture. The illustration here submitted will show the possibilities of the game (Fig. 17).

Trades.—This very old game of "Trades," or "Activities," usually proves of interest because of its great variety and the amount of originality which may be put into it. A parlor group divides itself into two equal parts, and the actors who are to represent the "trades" withdraw to another room, appoint a leader and agree upon some trade or activity which they are to act out in pantomime. Movements are assigned to different players. On their return to the parlor the leader of the opposite party asks, "What is your trade?" The leader of

the actors must give the initials of the words which they seek to represent, which may be "P. O." (Peeling Onions). When the request is made, "Show us the motions," the players variously act out the peeling of onions, some picking onions from an imaginary basket, others peeling, some wiping their eyes as a probable result of the operation. If one of the guessing party gets the clue, and gives the right answer, the actors must all turn and run toward a goal previously agreed upon. If one of their number is tagged before reaching the goal he is a captive and must go to the side of the opposite party. The two sets of players take turns in guessing and in acting. Below is given a suggested list of activities which may be represented in pantomime:

Laying bricks. Beating carpets. Roasting corn. Making bread. Doing nothing. Fighting fire. Weeding vegetables. Taking photographs. Catching a train. Going to the country. Eating watermelons. Building houses. Playing baseball. Going to school. Blowing soapbubbles. Doing business. Running a hotel. Waiting on table. Washing dishes. Star-gazing. Being initiated. Traveling abroad. Making popcorn. Cleaning house. Doing farmwork. Climbing trees. Playing games, etc., etc.

The game is suited both for indoor and outdoor use, and is admirable for picnics.

Rapid Transit.—The players in this game group themselves in a circle, standing rather close together. The leader must provide a number of miscellaneous articles of different sizes and weights. When played indoors the following articles might be used: a sofa pillow, a flat-iron, a small chair, a book, a tin dish-pan, a waste-basket, a peanut, a brick, a pail half filled with water, a carpet sweeper, etc. Each player is provided with one of these objects, and at the word "Go" he passes his article in "rapid transit" to his right-hand neighbor. Thus the group is kept uncommonly busy; and at the command "Change!" the players must pass their possessions to the left, instead of the right. These changes should be frequently made. To complicate the transit of the articles, one or two of them should be selected for passage in a direction opposite to the rest. The sudden necessity of handling in rapid succession light objects, heavy objects, small and large objects, and unwieldy objects is a peculiar sensation, and tests one's muscular co-ordination, besides producing a good deal of laughter. Any player who drops an object withdraws from the game, but does not withdraw the article which was dropped. Thus as the players drop out, the ones remaining have constantly a more difficult task. If all the players are eliminated except three or four, they will probably find themselves with armfuls of household articles of mixed character, and the exchange becomes very

difficult, especially since the articles must be passed from one to another as rapidly as possible.

Hand Organ.—The object of this parlor game is to test the players' knowledge of music, and their familiarity with tunes and hymns and songs, new and old. The members of the company are provided with pencils and paper, and their task is to transcribe correctly the names of the musical compositions as they are played rapidly in succession. A pianist is necessary who is able to play the music easily from memory; the medley of airs should include as large a variety of familiar songs and hymns as the pianist is capable of presenting. The person who has secured the largest correct list of the names of the compositions wins the game. It is generally advisable that the pianist have at hand a numbered list of the songs which are to be played.

Rhyming Verbs.—In this game, half of the company retires to another room, those left behind agree upon some verb, which the first-mentioned group must guess and act out in pantomime. The only clue which is given to them is some word which rhymes with the verb selected. For instance, one group selects the verb "meet," and informs the guessers that the rhyming word is "feet." The guessing party concludes that the word is "eat"; they return to the room and in various ways go through the movements of eating. The members of the first party silently shake their heads, when the others

must withdraw and select another word. Perhaps they guess that the verb "compete" is the one, and when they return their pantomime must represent that idea. Again they learn they are wrong. Thus successive trials are made until finally the right verb is guessed and acted out, when the members of the first group clap their hands. The sides take turns in guessing the verbs. Sometimes it is required that silence be maintained throughout the game, the only spoken word being the one which rhymes with the verb to be guessed and acted in pantomime.

—Up, Jenkins!—This game is a very old one, and has furnished amusement for many generations. It is still good, however, and is played to best advantage by from ten to twenty players, who divide into equal groups, each group having a captain. The groups are seated on opposite sides of a table, or on the ground or floor. One side has possession of a small coin, which they pretend to pass from one to the other. The effort is to conceal from their opponents the final location of the coin.

The leader of the opposite side says, "Up, Jenkins!" when all the closed hands of the players who have the coin on their side are raised for inspection. At the command, "Down, Jenkins!" all the raised clenched hands are suddenly brought down to the table with a bang, the fingers opening as the hands strike the table. The opposite side endeavors to guess under which hand the coin lies, and this is

no easy task. The leader of the guessing side, with the suggestion of his team-mates, orders the hands raised from the table one at a time, leaving for the last the hand under which he thinks the coin is. If he should make a mistake, and order a hand up which covers the coin, points are counted against him. Every hand which still remains down counts one point against him, and for the side which has the coin. Twenty-one points count as the game. The sides take turns in the possession of the coin, keeping account of their scores. No one may give orders for the raising of the hands except the captain, although he may give consideration to the suggestions and opinions of his team-mates before giving his orders.

Hunt the Ring.—The players in this game are seated around a circle, holding in their hands a string which has been tied so as to form a large loop, and on which a gold ring has been placed. One player stands in the middle of the circle and all the rest of the players take hold of the cord and move their hands as if passing the ring from one to another. The standing player tries to guess its location, and taps the hand of any player which he supposes may conceal the ring. That hand must be opened, and if any player is caught with the ring, he exchanges places with the one in the center of the circle.

Electric Shock.—A similar game is played by having those who participate form a circle, each

player crossing his arms and joining hands around the circle.

In the center stands the player who is to locate the "electric shock." The shock consists of a sudden little squeeze given by the thumb and forefinger to any adjacent player. This player in turn passes the "shock" to the next, and so on around the circle. The person in the center tries to tap the hands of the players who exhibit the symptoms of shock, and if successful he exchanges places with the player who was "caught in the act." Any player may start the shock, and if the group is large, several shocks may be started, sometimes traveling in opposite directions.

Slipper Slap.—A similar game, which possesses a little more violent action, is "Slipper Slap." The players form a circle, but stand as close together as possible, holding their hands behind their backs. In the center of the circle stands the victim of the "slaps." One player in the outside circle holds in his hand a soft slipper, or some similar object, which he passes around to the other players; the slipper is passed behind the backs of the players, and each endeavors to conceal its location. Any one of the players, who occupies a favorable position, suddenly raises the slipper, and slaps the one in the center on the back or shoulders, but in doing so he must escape the observation of his victim, and quickly pass the slipper to another player. The game affords merri-

ment and demands quick action. The center player should be constantly turning and trying to locate the position of the slipper and the one who delivers the slaps. A player who is caught must take his place in the center.

Soap Bubbles.—From time immemorial the blowing of soap bubbles has been a form of amusement for children, young and old. A formula is here given for a solution which will produce bubbles of surprising size and durability.

Half an ounce of soap—preferably castile—is cut into shavings, put into a pint of water and gently heated until the soap is dissolved. The solution should be allowed to cool and should then be filtered. Into three parts of this solution should be mixed two parts of glycerine, and the mixture thoroughly shaken in a bottle. It will at first be clear, but will soon become turbid. After a day or two the solution will be found to be whitish or turbid at the top and clear underneath. Pour off the turbid portion and use the clearer part for the blowing of soap bubbles; or, better, siphon out the clear portion and keep it for use.

A bubble made from this glycerine liquid will last for hours, if not disturbed by draughts of air, and if allowed to rest on some soft woolen fabric. New clay pipes should be used in the blowing of the bubbles, and contests may be held in the blowing of the largest bubble or the most lasting one.

A pleasing game for children is played by arranging a cord, or some sort of screen, across the room, the bubble blowers taking opposite sides. The object of the game is to blow the bubbles and force them over the dividing line into the enemies' territory, by either blowing them over or using small fans. The opposing side tries to blow them back again. Every bubble that bursts in the territory of either side counts a point against that side. An umpire is necessary to decide on the points of the bubble warfare. The game is often indulged in by people who have passed their childhood days, but who seem to enjoy the pastime nevertheless. The contest may take place on a lawn instead of indoors.

CHAPTER IV

GAMES WITH PENCIL AND PAPER

GAMES of the quiet sort have a legitimate place on various social occasions. Some of those mentioned here are tests of mental alertness and originality, and afford pleasant opportunities for diversion in parlor companies.

Telegrams.—The players in this game are provided with pencil and paper. The leader suggests that each must write a telegram, and gives a number of letters with which the words of the telegram must begin. He may give, for instance, the following eight letters as the initials of the words of the telegram: O, H, V, S, A, T, E, P. In one game recently played under the writer's direction the following different and pathetic messages were dictated:

Old Horse Very Sick. Appendicitis. Tell Everybody Pray.

Our House Violently Shaken Apparently Terrible Earthquake Prevailed.

Oscar Has Very Suddenly Agreed to Eat Peanuts.

Outlandish Hash. Very suspicious. Ate too Eagerly. Painful.

After all the players have written their telegrams they are collected and read by the leader, often to the great amusement of the company. Sometimes a word of eight or ten letters is given

*Turn over with page
for page 113 —*

the leader holds as his catalogue of the specimens. Birds may be included in the list and, in addition to pencil and paper, colored crayons are desirable for more realistic representations.

The game is won by the player who correctly names the greatest number of animals which have been attempted by the makers of the "Animal Cartoons."

Book Reviews.—This game is played somewhat similarly to the old game of "Consequences." The players are provided with rather long sheets of paper. At the top of the paper each one writes the name of a book, preferably one well known. Each player then makes a fold in his paper, so as to cover his writing, and passes his paper to his right-hand neighbor. No player should know what has been previously written. Thus in succession the following items are written, each one being folded over and passed along as described above:

- | | |
|------------------------|----------------|
| 1. Name of Book. | 4. Publishers. |
| 2. Author. | 5. Review. |
| 3. Date of Publication | |

As many "Reviews" may be written as the number of players will allow, since this is the most important aspect of the game. When each player has had his part in the writing of the review, the slips are opened up and read aloud. They are usually amusing and sometimes accidentally clever. The following is a sample of a "Review":

Name of Book, Uncle Tom's Cabin; Author, Julius Cæsar; published in 1776 by Sears, Roebuck & Co., Hoboken, N. J.

A clever sea story, with a dark plot. Because of its gilt lettering and blue binding, it has been one of the season's best sellers. Abounds in pleasing descriptions of baseball games, with many original photographs. Contains fifty-seven varieties of pages, in blue-black type. (*Chicago American.*)

This joyous and light-hearted volume should be on every center table, and find a place in every sea-side resort. Its thrilling rehearsals of wild-west stories will satisfy the most ardent reader, and the moonlight scenes are well depicted with actual flashlights taken on the spot. (*N. Y. Times.*)

A good book for Boy Scouts who have passed their forty-fifth birthday, but of doubtful utility for younger readers. The book is altogether too heavy for poorly developed readers, but is a valuable means of exercise if properly used. The scene is laid in the Alaskan gold mines, and depicts the weary life of a beautiful maiden seeking riches, a mother-in-law and the North Pole. She lived happily ever afterward. (*Atlanta Constitution.*)

Poetic Answers.—There is no accounting for the names of certain games. This one has masqueraded under the irrelevant name of "Crambo" for ages. "Poetic Answers" would seem to be a name carrying a better description.

Each member of the group must write on a slip of paper a question of some sort, reasonable or otherwise. On another slip he will write a noun,

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out, the separate letters to serve as the initials of the telegram. The full name of one of the players may be selected for this purpose. A time limit of five minutes, or less, should be set on the construction of the telegraphic sentences.

The Game of Artistic Efforts.—One's ability, or more usually inability, to express his ideas by means of a drawing, is shown in rather interesting fashion in this game. The players are provided not only with paper and pencil, but also with colored crayons, and each one must busy himself for five minutes or so by attempting to illustrate some historical scene or current news event, or to make a representation of a noted painting; or he may select any subject or happening which strikes his fancy. He does not disclose the title of his "artistic effort," but when all have finished their drawings each one passes his work to his right-hand neighbor. This neighbor must guess the subject of the drawing and inscribe its title underneath, folding the paper so as to hide his inscription. Thus the paper is passed all around the circle, each writing down his guess, then folding it out of view and passing the paper along. In this way each player inspects each drawing and records his guess. When the papers have been passed around the circle and each original artist has received his own drawing, he writes upon it the name of the scene which he had in mind at first. It is needless to say that when the artistic efforts have

all been displayed and the guesses read aloud, a great discrepancy in descriptions will be noted, and much merriment will result. No player need hesitate to take part in the game because of inability to draw well. The cruder the attempt the more perplexing will be the answers. The following are suggestions for the "artistic efforts"; George Washington and the Cherry Tree; Pocahontas and John Smith; The Landing of the Pilgrim Fathers; Spartacus and the Roman Gladiators; Scene at a County Fair; A Presidential Inauguration; a Medieval English Tournament; a Colonial Thanksgiving Day; the Launching of a Battleship; Columbus Discovering America; a Mexican Bull-Fight; Street Scene in Venice; Daniel in the Lion's Den, etc.

Animal Cartoons.—A variation of this "Artist's Game" may be played in simpler form as follows: The hostess furnishes to each player a card or piece of paper about three by five inches in size, and secretly directs him to draw the picture of some animal. A long list of animals should be prepared by the leader of the game in order that there may be a great variety and no duplicates. Two or three minutes are given for the drawing; then the cards are collected and placed on exhibition, in order that each player may record his guess as to the name of each zoölogical specimen. The leader of the game should previously number the cards, the numbers corresponding to the numbered list of animals which

common or proper. The slips containing the questions are placed in one pile, and the slips with the nouns in another, the writing downward. Each player then draws a slip from each pile, one question and one noun; and with this framework he must construct a little verse which in some way answers the question and also brings in the noun. The game is very amusing and often brings out unexpected and humorous results.

As illustrations, the following examples may be given, selected from a game actually played by a parlor group. On this occasion, however, there happened to be an insufficient number of questions and nouns, so that two persons used the same question and noun for their "poetic answers." (This is permissible in the game.) The question drawn was, "Where was Moses when the light went out?" and the noun was "Habitat." One player wrote thus:

To know our friend Moses and where he was at,
Surpasses our knowledge of his habitat.

The other wrote:

Where was Moses when the light went out?
Down in the cellar, eating sauer kraut!
No doubt a strange location that,
But 'twas his usual habitat!

The next question drawn by these two players was, "Can you cook a pie like Mother used to make?" and the noun was "Rooster." Following are the results:

To-day no pies are baked like these,
 I'm Mother's ardent booster;
 I'll keep a-crowing for them pies,
 Although I ain't no rooster!

The second was this:

I can't make a pie like Mother use ter,
 I can't jump over the moon;
 I cannot cry like hen or rooster,
 But I hope to be able to soon!

Again, the question was drawn, "When do you wear a silk hat?" and the noun was "Flowers":

A silk hat is worn at night,
 And certainly not in showers;
 Generally it implies a cab,
 And very costly flowers.

The second:

When we go off to the opery house,
 We primp and primp for hours;
 I'm all decked in my tall silk hat,
 My gal decked out in flowers.

When the group does not exceed five or six, it may be a good plan to select the question and noun, and each one may use those subjects in his verse. For greater variety, however, and in larger groups the first plan is recommended.

Train o' Thought.—This amusing game illustrates the association of ideas, which varies so

greatly in different people. Each player writes at the top of his paper a certain word which is suggested by the leader. From this word as a starting-point he writes a list of nineteen other words, which represent his "train o' thought." The first word must suggest the second and bear some relation to it; the second word must suggest the third, and so on down the list. After five minutes the papers are collected and read, often to the great amusement of the players. The following is an example of how the game may result, three players beginning with the word "Automobile," and at the twentieth word ending with "Bumblebees," "Ice Cream" and "Incubator," respectively.

1. Automobile.	Automobile.	Automobile.
2. Gasoline.	Money.	Country Roads.
3. Odors.	Wall Street.	Dust.
4. Roses.	Sky-Scrapers.	Cough.
5. Brides.	Elevators.	Lungs.
6. Domestic Happiness.	Sinking Sensations.	Tuberculosis.
7. Home.	Sickness.	Sanitarium.
8. Comfort.	Doctors.	Nurses.
9. Discomfort.	Pills.	White Dresses.
10. Tight Shoes.	Bills.	"Sweet Girl Graduates."
11. Leather.	Banks.	Diplomas.
12. Cows.	Robbery.	Sheep Skin.
13. Milk.	Jesse James.	Wool.
14. Dairy.	Penitentiary.	Warmth.
15. Farm.	Stripes.	Fire.
16. Ploughing.	Flag.	Wood.
17. "Barefoot Boy with Cheeks of Tan."	Calamus Root (Wild Flag).	Trees.
18. Summer Time.	Uncle Remus.	Birds' Nests.
19. Clover.	Georgia.	Eggs.
20. Bumblebees.	Peaches and Ice Cream.	Hatching.
		Incubator.

The list of words would also convey the association if read from the bottom upward. Sometimes the game is played by giving both the first word and the twentieth word, and the players must each progress in some sort of reasonable fashion from the first word to the last. Using the illustrations here given, the leader might direct that each player attempt some line of associated ideas from "Automobile" to "Bumblebees," the list of words being limited to twenty.

Illustrated Songs.—Each player in this game is requested to make a drawing of some sort, which shall illustrate the title of some familiar song. The cruder the drawing, the more amusing it is. Each individual selects his own song which he attempts to illustrate, and, when all have finished, the papers are numbered and collected, and each player after inspection of the results registers his guess as to the name of the song. As illustration, one player may attempt to represent "Home, Sweet Home" by a crude drawing of a house and of a small bowl which is labelled "Sugar." The drawing of a pair of eyes and a glass labelled "Water" may go for "Drink to Me Only with Thine Eyes." The game is limited only by the originality and imagination of the players.

Significant Initials.—In this game (sometimes a little difficult to play) each person in the group writes at the top of a sheet of paper his own initials. The

leader directs that he shall answer certain questions, and the words in the answers must begin with the initials of the individual player. The following illustration will suffice to show the possibilities of the game.

A certain gentleman's initials are S. C. W. These are the questions and his answers :

In what are you most successful?	Singing Curious Warblings.
What is your favorite food?	Sliced Cool Watermelon.
What is your favorite drink?	Scotch Club Whiskey.
What is your chief diversion?	Swearing Cuss Words.
What is your fear of the future?	Sweating Continually Worse.
Your favorite wearing apparel?	Striped Cheesecloth Wrinkled.
Your favorite place of abode?	Sumptuous Cloister. White-washed.
Your greatest hope?	Soaring Continually Westward.

The game may be played very well by selecting a certain individual in the group, and all the players framing their answers from the initials of the one selected. A variety of questions may be asked.

CHAPTER V

“ STUNTS ”

No other word will describe so well the miscellaneous performances which are to be described in this chapter. The value of these “ stunts ” consists in the amusement and sometimes surprise which they create and the friendly camaraderie which they engender in any group. Some of the performances mentioned may be used in connection with other games, to be given as “ forfeits ” or penalties, and in this way also have their legitimate places.

The Jug-Balancing Act.—A gallon jug, a candle and a match are the pieces of paraphernalia required for this test of balancing ability, which is not nearly so simple as it seems. The jug is placed on its side on the floor or ground, and the performer sits on it, with legs outstretched, and one heel placed on the toe of the other foot. One is allowed to touch the floor with his hands while getting his balance; but in the one hand there must be a candle and in the other a match. The trick consists in raising the hand which holds the candle and in applying the lighted match with the other hand. It is a surprisingly difficult feat to one who has not tried it. A similar and no less difficult test is to write one's

name on a card while trying to maintain equilibrium in the position described above.

Blind Man's Biff.—This contest between two performers is intended primarily for the amusement of the spectators. The two antagonists are blindfolded and required to lie face downward, while each grasps the other's left hand with arms extended, as illustrated in Fig. 18. Each holds in his right hand a generous-sized newspaper, rolled tightly into the shape of a wand. The contestants are permitted to strike at each other, only one blow being delivered at a time by the contestants alternately. Mr. Jones says to Mr. Smith: “Where are you, Mr. Smith?” Mr. Smith replies: “Right here, Mr. Jones!” whereupon Mr. Jones delivers a blow in the direction from which he thinks the voice comes. It is permitted to dodge and change the position of one's head as much as possible so as to evade the blows. After Mr. Jones delivers his blow, Mr. Smith takes his turn. The futile, badly aimed blows are very amusing. After the contest has proceeded for a while, one of the spectators may quietly remove the blindfold from Mr. Smith, greatly to the detriment of Mr. Jones, who, still blindfolded, is unaware of the sudden advantage gained by his antagonist, and naturally he is rather surprised when the situation has dawned upon him.

The Dizzy Circle.—This is an effort to walk straight under difficulties. The contestant holds in

his hand a cane, umbrella or stick of some kind, one end of which he places on the floor. He bends forward and places his forehead on the hand which holds the stick, and in this position he is required to walk around the stick three or four times. Then he must stand erect and walk immediately in a straight line to a goal ten or fifteen feet distant. The leader of the game may stand about this distance from the performer, and rather safely offer him a small coin, if he can walk in a straight line and procure the coin. The dizziness which most people experience in this performance is very temporary, but rather surprising. A similar result will be obtained if the stick is held on the forehead, pointing upward, and the performer, looking upward at the stick, turns around three or four times.

↪ **Knocking a Coin.**—As a proof of the value of perspective, which we gain by using both eyes, and which in large measure we lose when using only one eye, the following experiment is of interest. One person holds in front of him, balanced on his index finger, a small coin. Another tries to knock it off, using a pencil, which he holds horizontally; but before making the attempt, he must stand eight or ten feet away from the coin, close one eye, and then walk directly toward it, and with one quick blow attempt to dislodge the coin from the finger of the holder. Generally the blow falls short of the mark, or is directed above or below the coin. Similarly,

FIG. 18



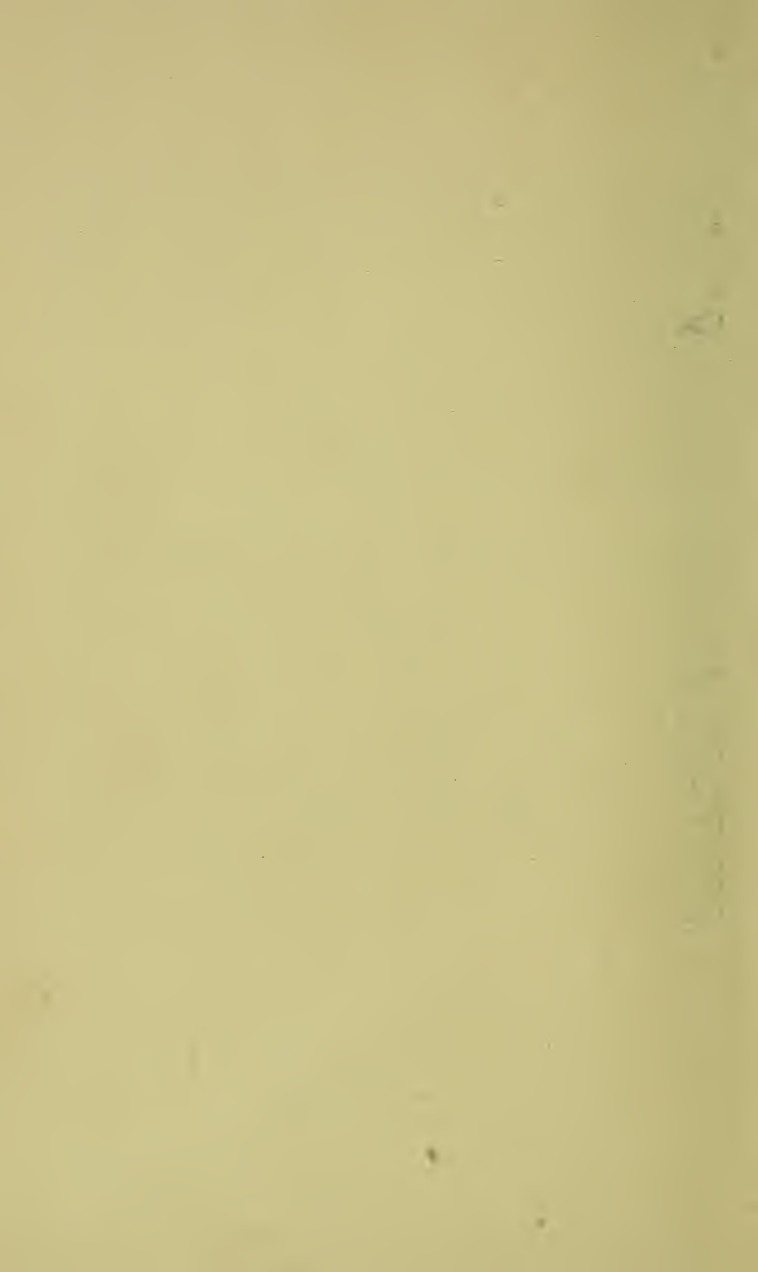
FIG. 19



FIG.



FIG. 18.—BLIND MAN'S BIFF. FIGS. 19 AND 20.—CROSSED FINGERS



a ring may be held between the thumb and forefinger. The “stunt” is to close one eye, approach the ring and try to run a pencil through it sideways.

Nose and Ear.—The old effort of trying to “rub the head and pat the stomach,” and *vice versa*, has its counterpart in this trick. One must take hold of his nose with his right hand and grasp his right ear with the left hand. From this position one must grasp his nose with his left hand and his left ear with his right hand. To reverse the action quickly requires a co-ordination which one does not usually possess without practice.

Leg and Arm Movements.—Another difficult co-ordination to acquire is the following: One stands on his left foot and describes a right circle with his right leg, *i.e.*, swings the leg in a circle to the right (in the direction the hands of a clock travel). The movement is easily done; but when he is directed to describe with his right hand a large figure 6, and at the same time to continue the leg movement, trouble begins. The leg tends to reverse its direction, in rather obstinate fashion, because of the reversed co-ordination of leg and arm.

Crossed Fingers.—Another amusing experiment in which nerve impulses seem to get tangled is this one. The arms are extended, hands crossed, turned and placed palms together, with fingers tightly interlaced, as illustrated in Fig. 19. Held in this position, the hands are brought toward the chest, and then

turned upward, as in Fig. 20. If now a pencil is pointed at any one finger, with the command to raise it quickly, the nervous impulse seems to go to a finger on the opposite hand, and usually a finger on the wrong hand is moved. Different fingers on either hand should be designated in rapid succession, and the error is apt to be repeated in each case. The fingers must not be touched by the pencil because the sensation enables one to move the touched finger very readily.

Magic Music.—Fig. 21 illustrates the position in which a fork may be held on a table and by which musical tones seem to emanate from objects near by. The performer explains that he can draw forth music from a glass of water, or a salt dish, or from a neighbor's nose; or that he can throw the tones up in the air. Holding the fork in the left hand, as illustrated in the figure, he sharply pinches the tines of the fork with his right hand, and quickly touches some nearby object, when the music seems to arise from the object touched. The trick is caused by pressing quickly the tip of the handle of the fork on the table, which should be done unobserved. The spectators are apt to follow with their eyes the movement of the right hand, and fail to notice the action of the left. When the fork is pinched there is but little sound; but when the handle touches the table the sound is intensified, and its source sometimes puzzling. Two or three waves of sound may



FIG. 21



FIG. 22

FIG. 21.—MAGIC MUSIC. FIG. 22.—DOG FIGHT

seem to be tossed into the air by the right hand, by touching the fork to the table several times in rapid succession. The trick is best done when the table is covered with a cloth; otherwise the touching of the handle to the bare table would be heard and disclose the trick.

Dog Fight.—A somewhat strenuous contest is this one, which generally proves of interest to the spectators, if not to the participants. The two contestants get down on “all fours,” facing each other. A strap or canvas band is placed around the back of their heads, as shown in Fig. 22. A line is drawn between them, and at the word “Go!” the tug begins. The contest is won when one of the contestants succeeds in dragging the other entirely across the line. The cheers or “barks” of the spectators generally act as incentive to the two who are engaged in the “dog fight.” Two belts buckled together make a good improvised pulling apparatus.

John Brown’s Baby.—Almost everybody is familiar with the tune, “John Brown’s body lies a-moldering in the grave.” A very ludicrous parody may be sung by a group, directed by a leader, who first tells the audience that “however well John Brown may be known in history and song, his baby has hitherto escaped public recognition! And so we will raise our songs to him. Like other babies, he was sometimes afflicted by a cold on his chest; and for the relief of the infant, the old household

remedy, camphorated oil, was applied." Together they sing the first verse:

John Brown's baby had a cold upon his chest,
John Brown's baby had a cold upon his chest,
John Brown's baby had a cold upon his chest,
So they rubbed him with camphorated oil!

The second verse is similar, except the word "baby" is not spoken; instead, the Indian sign for baby is made—the right hand placed on the left elbow, and the left arm swung to and fro, as if rocking a baby. The third verse is like the second, except that the word "cold" is not spoken; instead, a little cough is given. The fourth verse is like the third, but the word "chest" is not sung. The chest is tapped with the open hand, instead. The fifth verse, same as the fourth; the word "rubbed" is not spoken, but a rubbing movement is made on the chest. Sixth verse, same as the fifth, but words "camphorated oil" are not spoken. A little sniff is given, indicating odor.

If the singers are not too convulsed by the ridiculous movements and progressive dropping of words and substitution of signs, the sixth verse may finally be completed, to the edification of singers and audience alike.

Say, Have You Heard the Story of Harry?—
This little illustrated recitation causes great amusement, especially when repeated in unison by three

or four people. The words are these: “ Say, have you heard the story of Harry? He’s just come back from the front. They had need of his feats in the army; I know it; everybody knows it. Hip, hip, hooray!” The rather senseless words are accompanied by these movements: Say! (hand placed near mouth) have you heard (hand placed back of ear) the story of Harry? (hand rubbed on hair). He’s just (hand on chest) come back (hand behind back) from the front (hand on stomach). They had need (right hand on left knee) of his feats (right hand on left foot) in the army (hand on left arm). I (finger pointed to eye) know it; everybody knows it (hand on nose). Hip, hip (right hip struck twice with right hand) hooray! (right hand held above head). When the movements are done rapidly and correspond to the spoken words the effect is very ridiculous.

Siamese Yell.—The leader of the “ yell ” explains that he will teach it as it was originally given in Siam, and the company will give the performance in unison. The words are “ Owha tagoo Siam.” When they are given slowly for a time or two and then run together each player will soon realize that he is saying: “ O, what a goose I am!”

The Confusing Coins.—For this little performance three coins or similar objects are necessary. The leader lays the coins on a table and counts each one aloud as he picks them up—one, two, three;

then lays them down again one at a time, counting each as before—four, five, six; then picks two of them up—seven, eight. When he reaches eight, there is one coin left on the table. He hands the three coins to another person, and asks that he duplicate the performance. The second person will, in all probability, begin to lay the coins down on the table, counting each as he lays it down, and takes it up again, but is surprised to find that when eight is reached, there are two coins on the table, instead of one, as was shown by the first performer. (After counting eight, there is always one coin left, but according to the position of the coins at the start, the one left may be in the hand or on the table.) Even so simple a trick is often confusing. When the coins are handed to the second player his natural impulse is to begin counting as he places them down, instead of starting with the coins on the table.

Divesting a Friend.—When a person proposes to remove the vest of a friend, while he still keeps his coat on, it seems an impossible trick; and yet it may be done if the vest is fairly loose and the coat sleeves not too tight. The performer stands in front of his friend, unbuttons the vest, and loosens the buckle on the strap behind. Next, he runs his left hand under the coat, raises the lower end of the back of the vest, while with his right hand he grasps the end of the vest behind the neck of the person, who holds his arms high above his head. The back of the vest

may then be pulled over the head of the subject, and it will lie on the upper part of his chest. The next step is to raise the lower right end of the vest and push it down the right coat sleeve. The operator then runs his hand up the coat sleeve, pulls the vest down the sleeve, until the armhole is free from the subject's hand. The vest is then pushed back through the right sleeve of the coat, and into the left; and then by introducing the hand into the left coat sleeve, the vest may be entirely removed with no damage save a few wrinkles.



PART II
GROUP DANCES
By
BLANCHE M. TRILLING



INTRODUCTION TO PARTS II AND III

THIS collection of group dances is the result of several years of experimentation with social and play hours for various groups of students, both children and adults. The book is an attempt to bring together and present with simplicity dances that everybody can take part in and enjoy. Its purpose will have been achieved if it helps restore the true democracy of the dance, which was lost when waltz and two-step took the place of the quadrille.

In 1910, the writer (then a member of the teaching staff of the Chicago Normal School) assisted Mr. William B. Owen, principal of the school, to introduce and conduct at the Parker High School in Chicago what he called a "Social Hour." Confronted with the necessity of bringing some sort of social organization out of a disorganized mass of shy and bewildered boys and girls, she found her inspiration in certain childish memories of social gatherings in the small southern town where her youth had been spent. There, at the Christmas dances, to which the whole village came, a certain joyous group-consciousness was gained by dancing a Virginia Reel or a Portland Fancy, and by interspersing the more conventional waltzes and two-steps with quadrilles in which everybody took part, and where

everybody danced with everybody else. So it was decided to begin the first social hour with a group dance. The boys, lined up along one side of the room, were asked to choose partners from among the girls clustered opposite. There was an immediate stampede; every boy made for the nearest exit. Watchful teachers pursued and brought them back, now decidedly belligerent. At last, however, the leader got them to marching, boys in one line and girls in another, finally maneuvering the two lines so that they marched abreast; each boy had acquired a partner, how, he did not know, but he was quite willing to continue the march beside her—a march that finally ended in a group dance. This experience demonstrated the necessity of finding or inventing dances which involved continuous group-activity, and in which pairing was entirely fortuitous. The boys and girls soon lost their self-consciousness sufficiently to choose partners for themselves and to learn new and complicated dances, but they continued to find pleasure in dancing for its own sake, not for the companionship it created. They entered into the spirit of the hour, and the effect of the weekly playtime was speedily manifest throughout the school. A new feeling of good-fellowship grew up; social life was increasingly free from petty jealousy and juvenile snobbishness; the school bade fair to approach the democratic ideal of American educational institutions.

When, soon after, the writer went to the University of Wisconsin, this experience prompted her to institute a play-hour at the Summer Session of that university. The problem seemed at first slightly different, for here were mature men and women. But, although their modes of expression differed from those of the children, their attitude was not so different. At first only women came—women eager to play, if only they knew how; gradually men began to drift in, looking on at first, then timidly eager to join in. Again were called into service dances that involved no choosing of partners, no knowledge of difficult steps. Soon everybody who came was dancing, and more and more people were attracted, until larger quarters and more leaders were necessary. "Play-hour" was removed to the men's gymnasium, and with Dr. Elsom's co-operation social games were added to the dances. As many as four hundred people have been on the floor at one time, but the original character of the hour has been preserved—a complete lack of self-consciousness, and an abandonment to the fun of movement and to the joy of finding oneself identified with large rhythms.

To keep such big and heterogeneous assemblages active and amused required much more material of a very particular kind than was to be had in any existing book or books. So, constant searchings and adaptations had to be made; dances new and

old were gathered from all sources, cut, added to or revised, tried out, and revised once more, until a serviceable collection of some size was gathered together. Numerous requests for this material, especially from teachers who had taken part in the play-hour during the Summer Session and who wanted the material for school use, have decided the author to publish it with the addition of singing games and dances especially suitable for smaller children. She feels that the present collection should be especially useful to teachers in town and city and rural schools, to counselors of summer camps, to leaders of community and recreation centers, and, indeed, to the leaders of any group in which the play-instinct is to be stimulated and satisfied.

Just a word with regard to the dances themselves and the principles which have determined their selection. They are simple, easily executed and directed; they do not require a previous knowledge of dancing; they may be accommodated to small or large groups; moreover, as far as possible, those dances have been selected in which the entire group is active most of the time. Those which have strong social qualities have been given the preference, and leaders will notice that practically every dance has been so arranged that there is either a change of partners or, in the case of the group dances, a progression of groups, and at each repetition new partners or groups meet each other and dance together.

This adds interest to the dance, and creates a democratic spirit of good-fellowship and informality.

While a division has been made between the dances for children and for adults, it is merely an arbitrary one, intended to serve as a suggestion and a working-basis for the leader. The round of the child was evolved from the dance of the adult; and practically every dance in the collection should prove full of interest and enjoyment to both young and old. The writer has attempted to make the description simple and explicit, has purposely avoided all technical terms, and wherever necessary has added illustrations to the text. While the book ought to be of value to trained workers, it has been planned also to meet the needs of the leader who lacks technical knowledge. It ought to be possible to teach the dances from the descriptions given, without any supplementary directions. Such a collection, it is hoped, will remove difficulties from the way of leaders who desire to gain for their communities the benefits of group-dancing, but who have felt themselves inadequately equipped for the task of leadership in this direction; it should greatly simplify the play-hour and social-hour problem in schools and social settlements where space and equipment are limited; it should help to bring into many communities some of the joy and freedom that wholesome play alone can give.

BLANCHE M. TRILLING.

PORTLAND FANCY
(ENGLISH)

Arranged by C. H. Mills

The musical score is arranged in two systems, each containing two staves (treble and bass) with a grand staff bracket. The key signature is one sharp (F#) and the time signature is 6/8. Section A is marked with a large 'A' at the beginning. Section B is marked with a large 'B' at the beginning. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like accents and slurs. The bass staff often features block chords and single notes, while the treble staff contains more melodic lines with slurs and ties.

PORTLAND FANCY

First system of musical notation, featuring a treble clef and a common time signature (C). The key signature is one sharp (F#). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef accompaniment uses chords and eighth notes.

Second system of musical notation, continuing the piece. The treble clef melody features more complex rhythmic patterns, including sixteenth notes and rests. The bass clef accompaniment continues with chordal support.

Third system of musical notation, marked with a 'D' time signature. The treble clef melody is characterized by dotted rhythms and quarter notes. The bass clef accompaniment remains consistent with the previous systems.

Fourth system of musical notation, concluding the piece. The treble clef melody ends with a final note and a double bar line. The bass clef accompaniment also concludes with a final chord and a double bar line.

The dance requires eight persons for each set, and as many sets as the room can accommodate may dance at one time.

Step: A skip step is used throughout the dance in all except the last figure.

The music is divided into four parts, **A, B, C** and **D**.

Count **one, two** to a measure.

Formation: Groups of eight. In each group dancers should be in lines of four facing the opposite lines, and girls should be on the right of the boys (Diagram A). Circles represent the girls; crosses, the boys.

```

O X O X
X O X O

```

DIAGRAM A.

Groups of eight should be arranged around the room so as to form a large circle (Diagram B). Each number represents a group similar to Diagram A).



DIAGRAM B.



FIG. 23



FIG. 24

FIGS. 23 AND 24.—PORTLAND FANCY



I. Circle Left

Each group of eight joins hands and forms a small circle. Take sixteen skip steps, making one full circle to the left, and finish in first formation of two lines (Fig. 23). 8 meas.

Music A.

II. Down the Center and Back

Head girl and boy in each set (those nearest the center of the room) join hands and take four slides down the aisle made by the other three couples and four slides back to places. 4 meas.

Foot boy and girl join hands and take four slides up the aisle and return to places. 4 meas.

Music A repeated.

III. Grand Right and Left

Partners face. Give right hand to partner, pass partner and give left hand to next person. Continue around circle giving right and left hands alternately to each person until you meet your own partner. Use four counts for each person. 16 meas.

Music B and repeat.

IV. Ladies Change

The girls who are diagonally across from each other change places, touching right hands as they pass in the center (Fig. 24). When the girl reaches the opposite side she joins left hands with her new partner who turns her once around. 4 meas.

Girls return to places touching right hands as they cross in the center, then join left hands with partners who turn them once around. 4 meas.

Music C.

Repeat Figure IV. 8 meas.

Music C repeated.

V. Forward and Back

Lines of four with joined hands take three walking steps forward and make a "bob" courtesy (touch the right toe behind left foot and bend both knees). Take three walking steps back to place and courtesy. 4 meas.

Walk forward dropping hands as lines meet. Each person must pass to the right of the person he meets. Use seven steps for this figure, making a "bob" courtesy on the eighth count as a new group is met. 4 meas.

Music D.

Dance is now repeated from the beginning with the new group.

Dance may be repeated as often as desired, starting with a new group each time.

FRENCH REEL

A

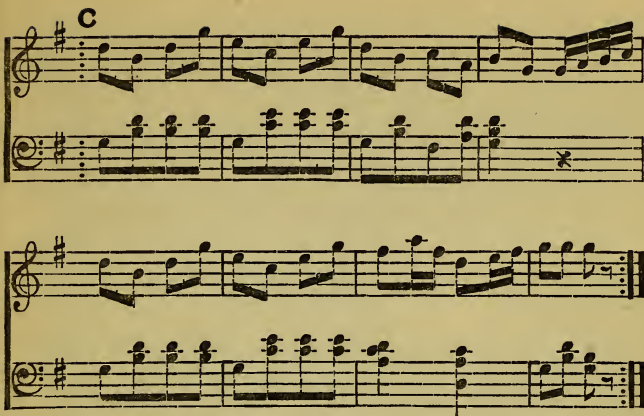
Musical notation for the first system of the French Reel, labeled 'A'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The time signature is 2/4, with a '4:' below it indicating a 4-measure phrase. The treble staff contains a melody of eighth and sixteenth notes. The bass staff contains a accompaniment of chords and eighth notes.

Musical notation for the second system of the French Reel. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The time signature is 2/4. The treble staff contains a melody of eighth and sixteenth notes. The bass staff contains a accompaniment of chords and eighth notes.

B

Musical notation for the third system of the French Reel, labeled 'B'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The time signature is 2/4. The treble staff contains a melody of eighth and sixteenth notes. The bass staff contains a accompaniment of chords and eighth notes.

Musical notation for the fourth system of the French Reel. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The time signature is 2/4. The treble staff contains a melody of eighth and sixteenth notes. The bass staff contains a accompaniment of chords and eighth notes.



While the dance is full of interest for adults, it is so simple that it may easily be taught to children in the primary grades.

Formation: Any number of couples may take part. Dancers should be arranged in groups of four around the room thus:



Couples should be numbered alternately **one, two**.

Partners are opposite and not side by side, as is usually the case. The person at the side of the dancer is spoken of as the **corner**.

Music is divided into three parts, **A, B** and **C**.

Count **one, two** to a measure.

I. Hand-Shaking

Partners join **right** hands, and at the same time swing hands upward (**one, two**). 1 meas.

Make downward movement of hand (**one, two**). 1 meas.

Partners shake **left** hands in the same manner. 2 meas.

Repeat the figure with **corner**. 4 meas.

Music A.

The hand-shaking should be vigorous; in fact the entire dance is a vigorous and lively one.

IIa. Hand-Clapping

Clap both hands together (**one**) and clap **right** hand with partner (**two**). 1 meas.

Clap both hands together and clap **left** hand with partner. 1 meas.

Clap both hands together and clap **both** hands with partner. 1 meas.

Lean away from **corner** and clap hands vigorously three times. 1 meas.

IIb. Step-Hop.

Place both hands on hips; step on right foot (**one**), hop on right foot, extending left foot (**two**). 1 meas.

Repeat the same, alternately left, right, left. 3 meas.

Music A repeated.



FIG. 25.—FRENCH REEL



III. Eight Hands Round

The two couples who are facing join hands making a circle of four (Fig. 25). Walk around for eight steps to the left, taking two steps to a measure, and stamp on the eighth step. 4 meas.

Turn, take eight walking steps, returning to place, and stamp on the eighth step. 4 meas.

Music B.

IV.

Repeat IIa and IIb.

Music B repeated.

V. Grand Right and Left

Give right hand to person you are facing (partner) and change places with four walking steps.

2 meas.

Corners are once more side by side, but in opposite places.

Give left hand to corner and change places with four walking steps.

2 meas.

Give right hand to partner and change places with four walking steps.

2 meas.

Give left hand to corner and return to original place with four walking steps.

2 meas.

Music C.

In this figure each dancer should be careful to walk a perfect square.

VI. Arches and Change

Dancers should form a circle as in Fig. III. Walk around to the left eight steps and stamp on the eighth. This should bring dancers back to original places. 4 meas.

Couple 1 join inside hands and form an arch. Both couples walk forward for eight steps, with a stamp on the eighth, Couple 2 passing under the arch made by Couple 1. 4 meas.

Music C repeated.

Dance is now repeated from the beginning with the new couple.

Dance may be repeated as often as desired, always starting dance with a new couple.

CIRCLE DANCE

A

1 2 3 4

Musical notation for section A, measures 1-4. The key signature is one sharp (F#) and the time signature is 2/4. The notation is presented in two staves: a treble clef staff on top and a bass clef staff on the bottom. Measures 1, 2, 3, and 4 are numbered below the treble staff. The music consists of chords and simple melodic lines.

5 6 7 8

Musical notation for section A, measures 5-8. The notation continues in two staves (treble and bass clef). Measures 5, 6, 7, and 8 are numbered below the treble staff. The music continues with chords and melodic lines.

B

Musical notation for section B, measures 1-4. The key signature is one sharp (F#) and the time signature is 2/4. The notation is presented in two staves: a treble clef staff on top and a bass clef staff on the bottom. The music consists of chords and simple melodic lines.

Musical notation for section B, measures 5-8. The notation continues in two staves (treble and bass clef). The music concludes with a final chord in the bass staff.



This is an excellent dance to be used at social centers or at entertainments where the majority of the guests are strangers to each other, and it is desirable to break up the stiffness and formality of the group. This dance will furnish a quick medium for introducing persons to each other, and by the time it has been danced twice all traces of formality will have disappeared.

The music is divided into two parts, **A** and **B**.

Count one, two to a measure.

Formation: There must be an uneven number of persons in each set. Any number may take part, but a circle ranging from 21 to 31 persons is the most convenient number to direct.

One person (the odd one) stands in the center of the circle. The other dancers form a single circle, partners facing each other.

I.

- The dancers stand in place. Meas. 1
 Take three stamps, right, left, right. Meas. 2
 Stand in place. Meas. 3
 Clap own hands three times. Meas. 4
 Shake right hand with partner three times. Meas. 5
 Shake left hand with partner three times. Meas. 6
 Stamp right foot, stamp left foot. Meas. 7
 Take three light steps, turning right, and face out, all having backs toward center of circle. Meas. 8

Music A.

II

All join hands, forming a single circle, facing away from center of circle.

Take four slides to the right, clockwise. 2 meas.

All drop hands, face toward center of circle, join hands and take four slides left, clockwise. 2 meas.

Repeat the above, taking four slides right, facing out from circle, and four slides left, all facing center of circle. 4 meas.

All drop hands and run to find a new partner. At this time the person in the center of the circle finds a partner. The person who is now left with-

out a partner remains in the center. The other dancers form a single circle and the dance is repeated from the beginning.

Music B.

While the new partner is being found the musician plays the last eight bars of Music B.

NOTE: Much of the success of this dance depends upon the instructor, who must insist that all persons find new partners at the end of each dance. It should also be noted that in Part II all of the sliding is done clockwise.

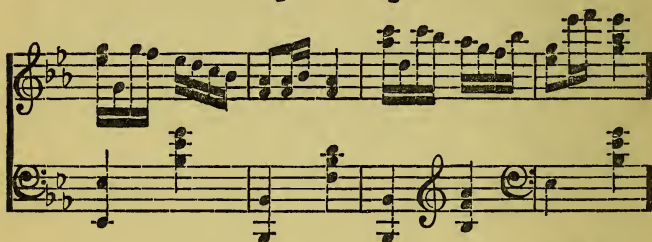
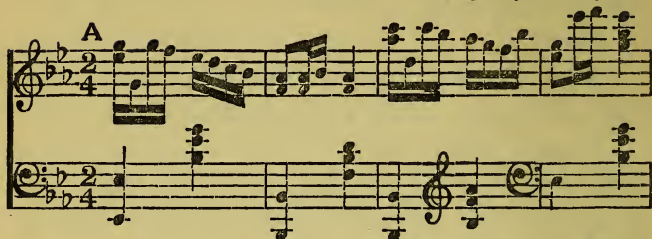
GROUP DANCES

VINEYARD DANCE

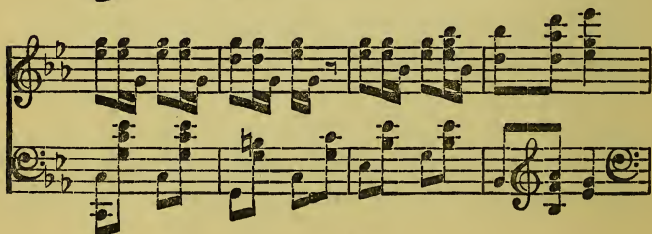
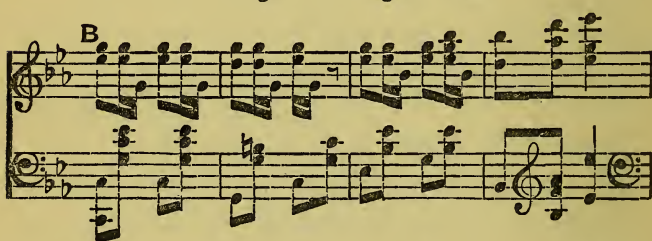
(FRENCH)

Arranged by M. L. Ayer

A



B





This dance is an occupation dance and represents the planting of the grape-vine, the picking of the grapes and finally the merrymaking at the end of the day's work.

Formation: In a single circle, all facing the center, girl on boy's right, six to ten couples, to a circle. Music is divided into three parts, A, B and C. Each measure is counted one, two, three and four.

I. A Planting the Vine

Pantomime: Each dancer places the left hand on hip, stoops down and with the right hand imitates motion of digging up the earth (one, two). Turn the hand over, palm down, and smooth the earth (three, four).

1 meas.

All stand up, place both hands on hips and take three stamps in place—right, left, right. 1 meas.

Repeat all the above three times, the last time making a complete turn to the right on the three stamps. 6 meas.

Music A.

1. B Chorus.

All join hands in a circle and take eight slides to the left and eight slides back to the right.

8 meas.

Music B.

Partners join right hands, left hands raised at the side. Take eight light skip steps, turning around each other clockwise.

4 meas.

Join left hands and take eight light skip steps in the opposite direction.

4 meas.

Music C.

Repeat the skip steps with the right hands joined, taking very high steps and bringing the foot firmly down.

4 meas.

Repeat high skip step, with left hands joined.

4 meas.

Music C repeated.

II. Picking the Grapes

Pantomime: Curve the left arm to imitate a basket. With right hand reach up high and pick the grapes (one, two).

Place the grapes in the basket (three, four).

1 meas.



FIG. 26



FIG. 27

FIGS. 26 AND 27.—VINEYARD DANCE



Take three stamps in place—right, left, right.

1 meas.

Repeat all the above three times. The last time drop grapes into mouth and turn completely around on the three stamps.

6 meas.

Music A.

Chorus: Repeat 1. B.

III. The Merry-making

Give right hand to partner. Skip around the circle with the "Grand right and left," girls moving clockwise, boys counter-clockwise. Each person should go around the circle twice. On meeting partner the second time form a circle, with boys facing center, girls having backs to center. Boy clasps partner's right hand with his left hand (Fig. 26). The leader of the group drops the hand of the girl on his left and winds the circle into a concentric design and then unwinds it, in this way making the "grapevine" (Fig. 27).

Music: Play B, then C; repeat as often as necessary until end of the dance.

NOTE: "Grand right and left" is danced in the following manner: Each dancer gives his right hand to his partner, passes on to the next dancer and gives her his left hand, at the same time dropping his partner's right hand. Continue around the circle giving the right and left hands alternately to each person. Boys will move around the circle counter-clockwise; girls move clockwise.

POP GOES THE WEASEL

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melodic line with eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line of chords and eighth notes.

The second system of musical notation consists of two staves. The upper staff continues the melody with a repeat sign at the end. The lower staff continues the bass line with a repeat sign at the end.

The third system of musical notation consists of two staves. The upper staff continues the melody with a repeat sign at the end. The lower staff continues the bass line with a repeat sign at the end.

The fourth system of musical notation consists of two staves. The upper staff continues the melody with a repeat sign at the end. The lower staff continues the bass line with a repeat sign at the end.

Formation: Form in sets of three couples each.

Dancers should stand in two parallel lines facing each other.

Lines should be about six feet apart. When facing head of room girls should be on right of boys (Diagram A).

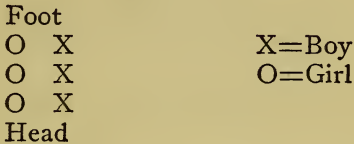


DIAGRAM A.

I

Head boy and girl face head of room. Turn and each pass outside of own line, taking eight skips toward foot of set. (Girl goes outside of girl's line, boy outside of boy's line.) Return with eight skips to places. 8 meas.

Head boy and girl join hands with arms extended, take eight slides down center of lines and eight slides back to place. 8 meas.

II

The head couple join hands with the second girl, forming a circle of three. In this position all

skip to the left for 12 counts. The dancers must so time these skip steps that at the end of count 12 the second girl is facing her own place. The head couple now raise their joined hands and the second girl pops under arch to place (Fig. 28). The second girl passes under to place on Measures 7 and 8 as the music plays "Pop Goes the Weasel."

On the accented note of Measure 7, as the girl pops under to place, all the other dancers clap hands vigorously. 8 meas.

The first couple now repeats the figure with second boy. 8 meas.

The first couple repeats the same figure with third girl and boy. 16 meas.

NOTE: In order to prevent dizziness, circles should skip to the left when dancing with the girl and to the right when dancing with the boy.

III

The head couple is now at the foot of the set. All join hands, making a circle of six, and skip one full circle to the left. 8 meas.

The first couple (now at the foot) joins both hands and takes eight slides up the center and eight slides back. 8 meas.

Partners take four skip steps advancing toward each other, join right hands and take four skips turning (Fig. 29). Join left hands and take four skip steps, turning in the opposite direction. Take



FIG. 28



FIG. 29

FIGS. 28 AND 29.—POP GOES THE WEASEL



four skip steps back to place, face partner and make peasant courtesy. 8 meas.

Dance is now repeated from the beginning, starting with the second couple, which is now at the head.

Dance is completed when all couples have reached their original places.

Music is played straight through, repeating as often as necessary.

The musical score is presented in two systems. Each system consists of a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The first system is marked with a 'C' above the first measure. The music is in 2/4 time. The first system contains 8 measures, and the second system contains 8 measures, ending with a double bar line.

The music is divided into three parts, A, B and C.

Count **one, two** to a measure.

Play straight through and then repeat B for finish.

Formation: The dancers form in a double circle, partners standing side by side with inside hands joined, outside hands on hips. All should be facing ready to move clockwise around the circle. Number One is on the left, Number Two on the right. If the group which is dancing consists of girls and boys, the girl should be on the boy's right, or on the inside of the circle.

I. Walking and Skipping

Partners join inside hands, take eight walking steps in the line of direction, hands swinging easily.

4 meas.

Take eight skipping steps in the line of direction.

4 meas.

Music A.

II. Circle Left and Right

All face center and join hands, forming a single circle.

Take eight slides to the left and eight slides to the right.

8 meas.

Music B.

III. Sliding

Still remaining in a single circle, partners face each other (Fig. 30). Number One (boy) will have left side toward center of circle, and Number Two (girl) will have right side toward center of circle. All take four slides to the left. This will take the boy toward center of circle, girl away from center.

2 meas.

Take four slides, returning to place.

2 meas.

All take four slides to the right, girl sliding toward center of circle, boy away from center.

2 meas.

Take four slides, returning to place.

2 meas.

Music C.



FIG. 30



FIG. 31

FIGS. 30 AND 31.—RING DANCE



IV. Leap and Change

Link right arm with partner, left hand should be held high (Fig. 31). Take eight leaping steps, circling around partner, leaping first on left foot.

4 meas.

Link left arm with partner, right hand held high, take six leaping steps circling around partner in opposite direction, leaping first on left foot. On the seventh and eighth counts partners unlink arms and progress to new partners. Boys will progress counter-clockwise, girls clockwise.

4 meas.

Music B.

At the end of this figure dancers should immediately fall into place by the side of new partners, being careful that Number One (boy) is on the outside of the circle, and Number Two (girl) is on the inside.

Dance may be repeated as often as desired, with a new partner each time.

HOW DO YOU DO?

A

2/4

B

2/4



Formation: In groups of four, forming a circle around the room. Each group consists of two couples facing each other, thus:



The girl is on the right-hand side of the boy.

Music is divided into three parts, **A**, **B** and **C**.

Play straight through, and then repeat **A** and **B**.

Count **one, two** to a measure.

I. Slide and Circle

Partners join inside hands. All slide four slides to the left. This means that couples will slide in opposite direction from the couple they are facing. One couple slides toward center of circle, the other couple away from center. 2 meas.

Take four slides, returning to places. 2 meas.

The two couples, who are facing, join hands to make a circle of four. Take eight skipping steps to the left and finish in original places. 4 meas.

Music A.

II. Forward and How Do You Do?

With inside hands joined, partners walk forward three steps toward opposite couple, and make a "bob" courtesy on fourth count. 2 meas.

Return to place with three walking steps backward and make a "bob" courtesy. 2 meas.

Take four walking steps forward. 2 meas.

Join right hand with person opposite (one) and make downward movement of hands (two) (Fig. 32).

Keeping right hands joined, join left hand with person opposite (one) and make downward movement of hands (two).

During this hand-shaking the dancers should all say "How Do You Do?" out loud. The words "How Do" should come with the shaking of the right hands, "You Do" with the shaking of the left hands. 2 meas.

Music B.

III. All Slide Center

With both hands still clasped with opposite person, all slide eight slides toward center of room.

4 meas.



FIG. 32



FIG. 33

FIGS. 32 AND 33.—HOW DO YOU DO?

Take eight slides, returning to place. 4 meas.
Music C.

IV. Wind-mill

Join right hands with the person diagonally opposite. This means that in each group the boys of the couple will join right hands, and the girls will join right hands, the joined hands of the girls coming under those of the boys (Fig. 33). In this position skip around eight steps clockwise. 4 meas.

Join left hands and skip around eight steps back to place. 4 meas.

Music A.

V. Forward and Pass

Join inside hands with partner, take three walking steps forward toward opposite couple and make a "bob" courtesy. 2 meas.

Take three walking steps back to place and make courtesy. 2 meas.

Take four walking steps forward, drop partner's hand, and, with three more steps, couples who are facing pass each other.

Each person should pass to the right of the person he is facing. This brings couples facing new couples, and a "bob" courtesy finishes the figure.

4 meas.

Dance is now repeated with new couple.

WE WON'T GO HOME TILL MORNING

(ENGLISH)

Arranged by M. L. Ayer

A

First system of musical notation for section A. It consists of a treble clef staff and a bass clef staff. The time signature is 6/8. The treble staff contains a melody with eighth and sixteenth notes. The bass staff contains a bass line with chords and eighth notes.

Second system of musical notation for section A. It consists of a treble clef staff and a bass clef staff. The treble staff continues the melody. The bass staff continues the bass line, featuring a flat sign (Bb) in the second measure.

B

First system of musical notation for section B. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with eighth and sixteenth notes. The bass staff contains a bass line with chords and eighth notes.

Second system of musical notation for section B. It consists of a treble clef staff and a bass clef staff. The treble staff continues the melody. The bass staff continues the bass line.

Third system of musical notation for section B. It consists of a treble clef staff and a bass clef staff. The treble staff continues the melody. The bass staff continues the bass line, ending with a double bar line and repeat dots.

Formation: In two parallel lines facing, lines about six feet apart. Girls in one line, boys in the opposite one. As the couples face the head of the room the girl should be on the boy's right. Couples should be numbered alternately 1, 2, commencing with the head couple. Six or eight couples make a convenient number for each set, though if necessary a set may be composed of more or less couples as may be determined by the total number of dancers. Each set should contain an even number of couples. The music is divided into two parts, **A** and **B**.

Count **one, two** to a measure.

I. Arches

The dancers in each line join hands, and with three walking steps the lines advance toward each other and make a "bob" courtesy on the fourth count. Both lines retire with three steps and courtesy. 4 meas.

With eight walking steps, boys and girls cross over to opposite sides and face partners. In this step boys keep hands joined and raise them to form an arch. Girls pass under arches to the right of partner. 4 meas.

Music A.

Repeat entire figure, girls making arches and boys passing under.

Music A repeated.

II. Clapping and Changing

Each dancer leans toward the left with left toe pointed and claps hands three times. 2 meas.

All lean toward right, point right toe and clap hands three times. 2 meas.

The head couple joins both hands, holding arms extended shoulder high, takes eight slides down between the two lines and eight slides back to place. 8 meas.

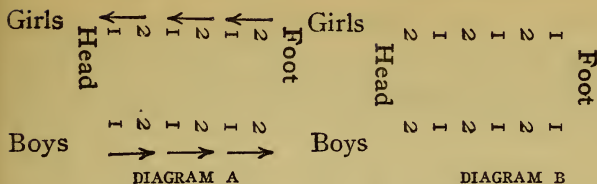
Music B.

Repeat the clapping left and right. 4 meas.

All couples join right hands with partners. Take eight skip steps, pulling away from center of line and eight skip steps back toward the center. 8 meas.

Music B repeated.

In returning to place, the **even** couples all advance one couple and finish above the **odd** couples. The **odd** couples always skip toward the boys' side and progress down the line. **Even** couples skip toward the girls' side and always progress up the line (Diagrams A and B). Diagram A shows original formation—Diagram B the formation after the first change.



After couples have arrived at either the head or the foot of the line, they remain there through one change and then start dancing again, skipping in the opposite direction from the one originally taken. If the following rules are observed there should be no difficulty in teaching "changing."

1. All **even** couples progress **up** the line; all **odd** couples **down** the line.

2. **Even** couples skip toward the **girls'** side; **odd** couples toward the **boys'** side.

3. When a couple reaches either the head or the foot of the line, they remain through one change, and then progress in the opposite direction. This means that a couple becomes an **odd** couple when starting **down** from the head of the line, and an **even** couple when starting **up** from the foot of the line.

4. During the first **change** all couples will change places. The second time only the four central couples will change, and the head and foot couples will remain in place. The third time all will change, and so on.

Dance is completed when original head and foot couples have reached the opposite end.

VIRGINIA REEL

Arranged by C. H. Mills

A

First system of musical notation for the first section (A), measures 1-4. The treble clef staff has a key signature of one sharp (F#) and a 6/8 time signature. The melody consists of eighth and sixteenth notes. The bass clef staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation, measures 5-8. The notation continues with similar melodic and harmonic patterns as the first system.

Third system of musical notation, measures 9-12. The notation continues with similar melodic and harmonic patterns as the first system.

Fourth system of musical notation, measures 13-16. The notation continues with similar melodic and harmonic patterns as the first system.

B

Fifth system of musical notation, measures 17-20. The treble clef staff begins with a repeat sign. The notation continues with similar melodic and harmonic patterns as the first system.

VIRGINIA REEL

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The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

Two descriptions are given of the Virginia Reel. The one which follows is the authentic reel, and in England is called the Sir Roger de Coverley. The second description is an adaptation, and is particularly to be recommended for use in the gymnasium, or for large groups of dancers, as all members of the set are dancing all the time, and it is simpler to teach. It is also an exceedingly good dance for small children.

Formation: Two parallel lines facing, about six feet apart. Girls in one line, boys in the opposite one. As the couples face the head of the room, girls should be on the boys' right. Six couples make a convenient number for a set, though there is no limit to the number that may take part.

Music is divided into three parts, **A**, **B** and **C**.

Count **one, two** to a measure.

Couples should be numbered consecutively from the head of the line, thus: 1, 2, 3, 4, 5, 6.

NOTE: In each section of the first figure it is to be understood that girl of Couple 1 and boy of Couple 6 lead or "set" the figure, and boy of Couple 1 and girl of Couple 6 repeat it.

I

(a) Girl 1 and Boy 6 advance four steps toward each other, bow and retire to places. 4 meas.

Girl 6 and Boy 1 repeat. 4 meas.

(b) Girl 1 and Boy 6 advance, join right hands,
turn once around and return to places. 4 meas.

Girl 6 and Boy 1 repeat. 4 meas.

(c) Girl 1 and Boy 6 advance, join left hands,
turn once around and return to places. 4 meas.

Girl 6 and Boy 1 repeat. 4 meas.

(d) Girl 1 and Boy 6 advance, join both hands,
turn once around and return to places. 4 meas.

Girl 6 and Boy 1 repeat. 4 meas.

(e) Girl 1 and Boy 6 advance, pass each other
back to back, right shoulders touching first and retire
to places. 4 meas.

Girl 6 and Boy 1 repeat. 4 meas.

(f) Repeat (e), touching left shoulders first.

8 meas.

II

Head couple joins hands, arms extended shoulder
high, slides down center eight counts and slides
eight counts back to place. 8 meas.

III The Reel

The head couple links right arms, turns once
and a half around, unlinks arms and Boy 1 links
left arm with Girl 2, while Girl 1 links left arm with
Boy 2, and both couples turn.

Partners again link right arms and turn; link left
arms with Couple 3 and turn. This is continued
down the entire line. Partners turn each other with

right arms and turn each succeeding couple with left arms.

IV

Couple 1 joins both hands and slides to the head of set; Couple 1 drops hands and all couples face forward.

Couple 1 divides, Girl 1 leading down outside of the girls' line followed by all the girls. Boy 1 leads outside of the boys' line followed by all the boys. All the dancers clap hands during this counter-march. On reaching the end of the line Couple 1 joins hands, forming an arch. All the other couples pass under to places. Couple 2 are now the head couple and Couple 1 the end couple.

Repeat the dance until all couples have returned to their original places.

NOTE: Play music **A** and **B** and repeat as often as necessary for Figure I. Play music **C** and repeat as often as necessary for Figures II, III and IV.

VIRGINIA REEL II

This description of the Reel is especially recommended for use in the gymnasium, for children, or for teaching to large groups of persons, either children or adults. It is simple, easily taught, and all the dancers are active through the entire dance. The objection to the Virginia Reel as it is usually danced is that most of the time only the head and foot couples are active.

A skipping step is used throughout the dance.

The music is divided into three parts, **A**, **B** and **C**.

Each measure should be counted **one, two**.

Formation: Two parallel lines about six feet apart, facing each other. Six couples make a convenient number for a set, though more may be used if necessary.

I

Dancers in each line join hands and with four skipping steps the two lines advance toward each other.

2 meas.

With four skipping steps the lines retire to place.

2 meas.

Repeat the above.

4 meas.

Music A.

II

Partners skip toward each other, join right hands, turn once around and return to places.

Skip forward, join left hands, turn once around and return to places.

8 meas.

Music A.

III

Partners skip forward, pass each other back to back and retire to places, **right** shoulders touching first. 4 meas.

Partners skip forward, pass each other back to back and retire to places, **left** shoulders touching first. 4 meas.

Music B.

IV

Partners take four skipping steps, advancing toward each other, join both hands with partner, arms extended shoulder high, and take four slides toward head of line, four slides toward foot of line, four skipping steps back to place. 8 meas.

Music B.

V

Head boy and girl lead off toward foot of line. Boy passes outside of boys' line, followed by all the other boys. Girl passes outside of girls' line, followed by all the other girls. On reaching the foot of line all join hands and skip back to places. All couples except the head couple now join both hands, and raise arms to form arches. Head couple skips under arches to the foot of line. 16 meas.

Music C.

Dance is now repeated with second couple at the head of line.

Dance is completed when all couples have regained their original places.

NOTE: Sometimes for variety and also to give dancers an opportunity to rest, as the dance is quite strenuous, a quick walking step may be used for this last figure in place of the skip step. When the walking step is used, dancers should clap hands in time with the music during the counter-march.

Formation: Each set consists of eight dancers. The dancers should be arranged in two lines of four each, the lines facing each other. Girls should be on the right side of boys. In each group the lines should be numbered 1 and 2 (Diagram A). The groups should be arranged around the room to form a large circle.

1.	O	X	O	X	X—Boy
2.	X	O	X	O	O—Girl

Music is divided into two parts, **A** and **B**.

I

The dancers in Line 1 join hands and take four skip steps forward and four skip steps back to place. At the same time Line 2 joins hands and takes four slides to the left and four slides back to place.

4 meas.

Repeat the above, but Line 1 takes four slides to the left and four slides back to place while Line 2 skips forward four steps and back to place.

4 meas.

Music A.

II

Couples join right hands across with couples they are facing, forming a star (Fig. 33). All skip around clockwise 8 counts.

4 meas.

Join left hands across and skip counter-clockwise, returning to place.

4 meas.

Music B.

III

The eight dancers in the group join hands, forming a circle, and take eight slides to the left and eight slides to the right. Finish in original position of two lines facing each other. 8 meas.

Music A.

IV

Dancers in each line join hands, take three walking steps forward and make a "bob" courtesy. Take three walking steps back to place and courtesy. 4 meas.

Walk forward, dropping hands as lines meet. Each person must pass to the right of the person he meets. Use seven steps for this figure, making a "bob" courtesy on the eighth count as a new group is met. 4 meas.

Music B.

Dance is now repeated from the beginning. Dance may be repeated as often as desired, each time with a new group.

CSCHBOGAR
(HUNGARIAN)

A

B

Any number may dance, but if there is a large group to be directed, it is best to have only eight or ten couples in each circle.

Formation: In couples forming a single circle facing the center, girls on the right of boys.

Music is divided into two parts, **A** and **B**.

Count **one, two** to a measure.

I

All join hands, forming a circle, and take eight slides to the left. 4 meas.

Take eight slides right. 4 meas.

Music A.

Beginning with the **left** foot, walk forward three steps toward center of circle and stamp vigorously on the **fourth** count. 2 meas.

Take three steps backward to place and stamp on the **fourth** count. 2 meas.

As dancers move toward center of circle arms should swing forward and upward. As they move away from center, arms should swing downward and backward.

Partners face each other, and linking each other's right arms raise left arms slightly curved over heads. In this position take four step-hops, turning in place (Fig. 34). 4 meas.

Music A repeated.

II

Partners join both hands, arms extended shoulder high, and stand so that the boy has his left shoulder toward the center of circle, girl her right (Fig. 35). The step is described for the boy; girl takes the same step beginning with the right foot. Slide toward the center with the left foot, and at the same time bend the body well over to the left (**one**). Bring the right foot up to the left foot and raise the body (**two**). 1 meas.

Repeat three times, moving toward center of circle. 3 meas.

Repeat, taking four steps away from center of circle, bending body in opposite direction. 4 meas.

Music B.

Take two of the same steps toward center. 2 meas.

Take two steps away from center. 2 meas.

Take the position described for the turn in I and turn with four step-hops. 4 meas.

Music B repeated.

Dance may be repeated as often as desired.

FIG. 34



FIG. 35



FIGS. 34 AND 35.—CSCHBOGAR DANCE



SWEDISH CLAP DANCE

Allegro. (♩ = 96)

A

f

B

f

mf

Formation: In couples forming a circle around the room. Girl on boy's right. Circle moves clockwise around the room. Any number of couples may take part. The steps which are referred to in the dance are executed as follows:

A. Polka Step

Step forward on the right foot (**one**).
 Bring the left foot up to the right foot (**and**).
 Step forward on the right foot (**two**).
 Hop on the right foot (**and**).

The step should be executed very lightly and high on the toes.

B. Heel and Toe Polka

Place the right heel forward, toes raised.
 At the same time lean slightly backward (**one, and**).
 Sway the body forward and place the right toe back (**two and**).
 Polka step forward.

1 meas.

1 meas.

Music is divided into two parts, **A** and **B**.

Count **one and two and** to a measure.

Ia

Partners join inside hands, boy starts with left foot, girl with right. One polka step forward, partners turning toward each other and swinging joined hands backward and upward.

1 meas.

One polka step forward, partners turning away from each other, and swing arms forward and upward. 1 meas.

Take six more polka steps alternately left and right. 6 meas.

Music A.

Ib

Partners dance heel and toe polka four times.

8 meas.

Music A repeated.

IIa

Dancers stop and face each other; girls place hands on hips, boys fold arms in front of chest.

1. Girls make a peasant courtesy by placing right foot behind and bending both knees. At the same time boys make a stiff bow. 1 meas.

2. All clap own hands three times. 1 meas.

3. Repeat bowing and clapping. 2 meas.

4. Partners strike right hands together and clap own hands once. 1 meas.

5. Strike left hands together and clap own hands once. 1 meas.

6. Take two stamps, making a complete turn to the left. 1 meas.

7. Take three vigorous stamps in place, facing each other. 1 meas.

Music B.

IIb

Repeat 1 of IIa. 1 meas.

Shake the right forefinger at partner. 1 meas.

Repeat 1 of IIa. 1 meas.

Shake left forefinger at partner. 1 meas.

Repeat 4, 5, 6, 7 of IIa. 4 meas.

At the end of the dance, boys all step back one couple and repeat the dance with the girl just behind them.

Music B repeated.

BEAN PORRIDGE

A

Musical notation for section A, first system. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The melody features eighth notes and triplets. The bass line consists of chords and single notes.

Musical notation for section A, second system. Continuation of the melody and bass line from the first system.

B

Musical notation for section B, first system. Treble clef, key signature of two sharps, 2/4 time signature. The melody includes sixteenth notes and eighth notes. The bass line features chords and rests.

Musical notation for section B, second system. Continuation of the melody and bass line from the first system.

The image shows a musical score for the song 'Bean Porridge'. It consists of four staves of music. The first two staves are grouped together with a bracket on the left, and the last two staves are also grouped with a bracket. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as accents and slurs. The piece concludes with a double bar line.

Formation: Double circle around the room, partners facing, girls on the inside with backs to center of circle. Music is divided into three parts, A, B and C.

Count **one and two and** to a measure.

I.

The hand-clapping in Part I should accompany the words of the old nursery rhyme as follows:

Bean porridge hot
 Clap hands against thighs (**one**).
 Clap own hands together (**and**).
 Clap both hands with partner (**two and**).
I meas.

Bean porridge cold
 Repeat above. I meas.

Bean porridge in the pot

Clap hands against thighs (one).

Clap own hands together (and).

Clap right hand with partner (two).

Clap own hands together (and). 1 meas.

Nine days old.

Clap left hand with partner (one).

Clap own hands together (and).

Clap both hands with partner (two and).

1 meas.

Some like it hot,
Some like it cold,
Some like it in the pot,
Nine days old.

Repeat the motions described above for the first
verse. 4 meas.

Music A.

II.

Partners join right hands, and commencing with the left foot take three little running steps left, right, left, and hop on the left foot. Repeat, beginning with the right foot; while taking this step partners change places. 2 meas.

Partners now stand facing each other, clap own hands together three times. 1 meas.

Stamp right, left, right. 1 meas.

Join left hands and repeat the above, returning to places. 4 meas.

Music B.

III.

Partners join both hands, extend them to the side, shoulder high, and take four glide polkas, going around the room clockwise. 8 meas.

Music C.

NOTE: The glide polka is danced in the following manner; the description is for the boy; the girl's part is the same, starting with the **right** foot:

Slide the left foot to the side (**one**).!

Close the right foot to the left (**and**).

Repeat.

1 meas.

Take three little steps left, right, left, turning half-way around, partners facing in opposite directions. **1 meas.**

BARN DANCE FOR THREE*

Tempo di schottische

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a dynamic marking of *mf*. The melody features a triplet of eighth notes in the first measure, followed by a dotted quarter note, an eighth note, and a quarter note. The second measure contains a dotted quarter note, an eighth note, and a quarter note. The third measure has a dotted quarter note, an eighth note, and a quarter note. The fourth measure has a dotted quarter note, an eighth note, and a quarter note. The lower staff is in bass clef with a common time signature (C). It provides a harmonic accompaniment with chords and single notes.

The second system of musical notation consists of two staves. The upper staff continues the melody with a triplet of eighth notes in the first measure, followed by a dotted quarter note, an eighth note, and a quarter note. The second measure contains a dotted quarter note, an eighth note, and a quarter note. The third measure has a dotted quarter note, an eighth note, and a quarter note. The fourth measure has a dotted quarter note, an eighth note, and a quarter note. The lower staff continues the harmonic accompaniment with chords and single notes.

The third system of musical notation consists of two staves. The upper staff continues the melody with a triplet of eighth notes in the first measure, followed by a dotted quarter note, an eighth note, and a quarter note. The second measure contains a dotted quarter note, an eighth note, and a quarter note. The third measure has a dotted quarter note, an eighth note, and a quarter note. The fourth measure has a dotted quarter note, an eighth note, and a quarter note. The lower staff continues the harmonic accompaniment with chords and single notes.

The fourth system of musical notation consists of two staves. The upper staff continues the melody with a triplet of eighth notes in the first measure, followed by a dotted quarter note, an eighth note, and a quarter note. The second measure contains a dotted quarter note, an eighth note, and a quarter note. The third measure has a dotted quarter note, an eighth note, and a quarter note. The fourth measure has a dotted quarter note, an eighth note, and a quarter note. The lower staff continues the harmonic accompaniment with chords and single notes. The system concludes with the word "FINE" in the upper right corner.

* The music is from "Sunbeam Dance Schottische," by Walter Rolfe. Published by The Walter Rolfe Music Co., Rumford Falls, Maine. Special arrangement has been made with the author for the use of same.

BARN DANCE FOR THREE

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The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a dynamic marking of *f* and contains several measures of music, including a triplet of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff features a dynamic marking of *fz* (forzando) and includes a triplet of eighth notes. The lower staff continues the accompaniment. A fermata is placed over the final measure of the upper staff.

The third system shows further development of the melody. The upper staff has a dynamic marking of *fz* and includes a fermata over the final measure. The lower staff continues the accompaniment.

The fourth system continues the musical piece. The upper staff features a triplet of eighth notes. The lower staff provides the accompaniment.

The fifth and final system of notation on the page. The upper staff includes a triplet of eighth notes. The lower staff concludes the accompaniment with a final chord and a fermata.

BARN DANCE FOR THREE

The musical score for "Barn Dance for Three" is presented in three systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The first system shows the initial melody in the treble and a simple accompaniment in the bass. The second system features more complex melodic lines with slurs and accents, and a dynamic marking of *fz* (forzando) in the bass. The third system concludes with a double bar line and the instruction *D.C.* (Da Capo).

While the dance is a little more complicated than most of the dances in the collection, its figures are full of interest, and a competent teacher should have no difficulty in teaching it to a group of persons who are not very skilled in dancing, and who would like to attempt a dance of a little more advanced type.

Music: Play the music as indicated, repeating as often as is necessary.

Steps: The schottische step and the step-hop referred to are described in the "Circle Barn Dance" on page 211.

Formation: Groups of three around the room. If boys and girls are dancing, each group should consist of one boy and two girls, the boy being the leader of the group.

The boy is in front with arms folded across chest. The first girl is just behind the boy with her hands on his shoulders, the second girl just behind the first girl with hands on her shoulders (Fig. 36).

I.

Take one schottische step diagonally forward right, and one schottische step diagonally forward left. 2 meas.

Take four step-hops right, left, right, left.

2 meas.

Repeat the above, and at the first step-hop the boy claps both hands vigorously together and stretches out his arms to the side, shoulder high. At the same time Girl 1 steps to boy's left side while Girl 2 steps to his right. Boy takes inside hands of both girls and on the third and fourth step-hops, both girls turn toward boy and swing a complete turn under own arms. 4 meas.

II.

Groups are now three abreast with boy in center (Fig. 37).

Schottische forward, right and left. 2 meas.

During the four step-hops the girl on the left crosses over in front of boy, passing under the raised arms of boy and girl on right. The girl on the right is at the same time crossing over to the opposite side and the boy turns under his own right arm. All are now facing in the opposite direction. Do not drop hands during the turning. 2 meas.

Repeat entire step, facing about in original direction. 4 meas.

III.

In lines of three abreast, schottische right and left. 2 meas.

On the first two step-hops Girl 1 (on boy's left) passes under joined arms of Boy and Girl 2, while Girl 2 also crosses over. Both should now be facing the boy, who has his hands crossed in front of him, the left hand under the right (Fig 38).

On the third and fourth step-hops, girls move backward, pulling boy toward them. 2 meas.

Schottische right and left, boy moving backward and pulling girls forward. 2 meas.

On the four step-hops boy raises arms, and girls return to places and turn under their own arms. 2 meas.

IV

In the first part of this step, boy drops girls' hands and folds arms across his chest. He takes one

G. 36



G. 38



FIGS. 36, 37, 38 AND 39.—BARN DANCE FOR THREE



schottische step right, and one left, facing girls. At the same time girls face each other in front of boy, join right hands and change places with one schottische step right, join left hands, and return to places with one schottische step left. **2 meas.**

The three form a circle by placing hands on each other's shoulders, all facing center (Fig. 39). In this position take four step-hops, making a half-circle, and finish with all in opposite places from where they started. **2 meas.**

Drop hands and repeat entire figure from the beginning. This brings the boy back facing in original direction and on the last step-hop he passes under the joined arms of Girls 1 and 2. **4 meas.**

All immediately form into the first position with Girl 1 just behind boy, and Girl 2 at the rear (Fig. 36). Repeat dance from the beginning.

DANCING ON THE GREEN *

Tempo di schottische

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic marking of *mf*. The melody features a triplet of eighth notes (marked with a '3' and a slur) followed by a dotted quarter note and an eighth note. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff shows a triplet of eighth notes followed by a dotted quarter note and an eighth note. The lower staff includes some rests marked with an 'X' and features a triplet of eighth notes in the final measure.

The third system continues the piece. The upper staff shows a triplet of eighth notes followed by a dotted quarter note and an eighth note. The lower staff provides a steady accompaniment with chords and single notes.

The fourth system concludes the piece. The upper staff features a triplet of eighth notes followed by a dotted quarter note and an eighth note, with first and second endings indicated by brackets and numbers '1' and '2'. The lower staff includes rests marked with an 'X' and ends with a double bar line.

* The music is from "Sunbeam Dance Schottische," by Walter Rolfe. Published by The Walter Rolfe Music Co., Rumford Falls, Maine. Special arrangement has been made with the author for the use of the music.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melody in the upper staff and a bass line in the lower staff. Dynamics include *p* (piano) and *fz* (forzando). There are slurs and accents over the notes.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with a melody in the upper staff and a bass line in the lower staff. Dynamics include *fz* (forzando) and *mf* (mezzo-forte). There are slurs and accents over the notes.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with a melody in the upper staff and a bass line in the lower staff. Dynamics include *fz* (forzando) and *p* (piano). There are slurs and accents over the notes.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with a melody in the upper staff and a bass line in the lower staff. Dynamics include *fz* (forzando) and *p* (piano). There are slurs and accents over the notes.

DANCING ON THE GREEN

The image shows a musical score for a group dance. It consists of two systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The first system starts with a *mf* dynamic and ends with an *fz* dynamic. The second system continues the melody and accompaniment. The music is written in a style typical of early 20th-century dance music.

Barn dance for four.

Music: Play the music as indicated, repeating as often as is necessary.

Steps: The schottische step and the step-hop referred to are described in the Circle Barn Dance, page 211.

Formation: Each group consists of two couples. Couple 1 is facing forward, partners having inside hands joined. Couple 2 is just behind Couple 1, facing forward, partners having inside hands joined. Couple 1 reaches back and has outside hands joined with outside hands of Couple 2 (Fig. 40).



40



FIG. 41



42



FIG. 43

FIGS. 40, 41, 42 AND 43.—DANCING ON THE GREEN



I

Take one schottische step forward diagonally right. 1 meas.

One schottische step forward diagonally left. 1 meas.

Partners of Couple 1 drop hands (keeping outside hands joined with Couple 2) and take four step-hops circling out to the side and finishing in the rear. Join hands again (Fig. 41). 2 meas.

Couple 2 is now in the lead.

Repeat the schottische steps forward. 2 meas.

Repeat the four step-hops with Couple 2, circling to the rear. 2 meas.

II

In the original position take two schottische steps forward. 2 meas.

On the four step-hops Couple 2 raises joined hands, forming an arch (Fig. 42). Couple 1 dances backward under the arch, while Couple 2 passes forward and untwists by turning toward each other under own arms. 2 meas.

All four dancers must keep hands joined during this entire figure. Couple 2 is now in the lead and the figure is repeated, Couple 1 making the arch.

4 meas.

IIIa

In original position take two schottische steps forward. 2 meas.

On the four step-hops Couple 1 raises joined hands forming an arch, while Couple 2 dances forward under the arch, Couple 1 dances backward (Fig. 43). 2 meas.

During the step-hops partners keep hands joined, but release hands with the opposite couple.

IIIb

Couple 2 is now in the lead. All join hands and take two schottische steps forward. 2 meas.

During the four step-hops the following figure is danced: The leading couple (Couple 2) drops partner's hand, and each dancer holds inside hand up slightly curved over head; outside hand is extended shoulder-high to side.

The rear couple divides and steps to the outside of the forward couple (boy joining hands with boy, girl joining hands with girl) (Fig. 44). In this position take four step-hops, each couple circling outward and backward to original places. 2 meas.

Finish with Couple 2 in the lead. Repeat IIIa and IIIb with Couple 2 forming the forward arch, Couple 1 passing under to place. 8 meas.

Dancers should now be in their original places, and dance is repeated from the beginning.



FIG. 44.—DANCING ON THE GREEN



CIRCLE BARN DANCE

Music: The music used for "The Barn Dance for Three" or "Dancing on the Green" may be used for this dance.

The steps which are referred to in the dance are executed as follows:

A. Schottische Step

Slide forward with right foot (1).

Bring left foot up to heel of right foot and raise right foot forward (2).

Step forward on right foot (3).

Hop on right foot and extend left foot forward (4).

1 meas.

Repeat, starting with left foot.

1 meas.

B. Skating Step

Slide diagonally forward on right foot, raising left foot backward (1, 2).

Repeat, sliding on left foot (3, 4). 1 meas.

Repeat right and left. 1 meas.

The movements should represent skating as nearly as possible.

C. Step Hop

Step on right foot (1).

Hop on right foot and raise left foot forward (2).

Repeat, stepping on left foot first (3, 4). 1 meas.

Repeat all right and left. 1 meas.

Dance

Formation: The dancers form in a double circle, partners standing side by side with both hands joined as in skating. The circle moves around the room clockwise. Boy is on the outside of circle, girl on the inside.

I.

One schottische step diagonally right. 1 meas.

Repeat left. 1 meas.

Take four step-hops right, left, right, left.
2 meas.

II.

Schottische step right and left. 2 meas.

Four skating steps right, left, right, left.
2 meas.

III.

Repeat I. 4 meas.

Partners face each other. (This will make two circles, facing, boys on outside, girls on inside.)

Take one schottische step, each circle moving to the right. 1 meas.

One schottische left. 1 meas.

Partners join right hands and take two step-hops—right, left—circling halfway around partner.
1 meas.

Boy gives left hand to girl diagonally behind him in the circle.

Girl gives left hand to the boy who is in the couple in front of her.

Take two step-hops—right, left—with new partner. 1 meas.

Finish in original starting position with new partner and start dance from the beginning. Repeat as often as desired, with a new partner each time.

NOTE: In changing partners girls always progress clockwise, boys counter-clockwise.



PART III
SINGING GAMES AND DANCES
ESPECIALLY ADAPTED TO CHILDREN
By
BLANCHE M. TRILLING

SWINGING IN THE SWING

Adelaide M. Ott

Swing - ing in the swing,..... Swing - ing

The first system of music is in 4/4 time, key of B-flat major. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The accompaniment consists of a steady bass line with chords marked with an 'x'.

up so high,.... We can al - most bump our

The second system continues the melody and accompaniment. The melody features a dotted quarter note G4 followed by an eighth note A4, then a quarter note Bb4, and a quarter note C5. The accompaniment continues with chords marked with an 'x'.

heads.... Up a-gainst the sky.....

The third system concludes the piece. The melody ends with a quarter note G4, a quarter note A4, and a quarter note Bb4. The accompaniment ends with a final chord marked with an 'x'.



FIG. 45.—SWINGING IN THE SWING



This is an excellent game for very small children. Any number may take part.

Formation: Children in groups of three, forming a circle around the room. Each group of three is arranged in the following way: No. 1 stands with back to circle; No. 2 faces No. 1, and they join both hands together crossed as in skating. This is the "swing." No. 3 faces Nos. 1 and 2, and takes hold of their clasped hands. See Fig. 45.

Child No. 3 pushes the swing forward and upward and at the same time balances forward on the right foot with the left foot raised behind.

1 meas.

Pull the swing downward and balance backward with all the weight on the left foot. 1 meas.

These movements should be continued rhythmically until the end of the refrain. At the same time the following words should be sung by all of the children:

Swinging in the swing,
Swinging up so high,
We can almost bump our heads
Up against the sky.

At the word "sky" the swing is pushed high and the child passes under and catches the next swing as it comes toward her. Game may be repeated as often as is desired. Care should be taken to shift the positions of the children so that each in turn may have the chance to do the swinging.

JOLLY IS THE MILLER

(ENGLISH)

$\text{♩} = 76$

Jol - ly is the mil - ler who lives by the mill, The

wheel goes round with a right good will; One hand in the hopper and the

oth-er in the sack, The right steps forward and the left steps back.

Any number may take part.

Formation: Double circle around the room, girls on the right of the boys. One child, the "miller," stands in the center of the circle. Circle moves clockwise around the room.

Jolly is the miller who lives by the mill,
The wheel goes round with a right good will;
One hand in the hopper and the other in the sack
The right steps forward and the left steps back.

Game

Children join inside hands with partners and walk quickly and joyously around the circle, swinging the arms, back and forth, and singing the words of the song. As the words in the last line are sung, the outer circle steps backward, the inner circle forward, and each child takes a new partner. As the change is made the child in the center tries to get a partner. The game is now repeated with the odd child in the center. If the "miller" is not successful the first time, he remains in the center until he secures a partner.

DID YOU EVER SEE A LASSIE?

♩ = 66

Did you ev - er see a las - sie, a las - sie, a las - sie? Did you

The first system of music features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as quarter note = 66. The melody is written on a single staff with a soprano clef, and the accompaniment is on a bass staff with a bass clef. The melody consists of eighth and quarter notes, with accents over the first, third, and fifth notes of each measure. The accompaniment consists of chords and single notes, with a 'K' symbol in the first measure.

ev - er see a las - sie do *this* way and *that*? Do

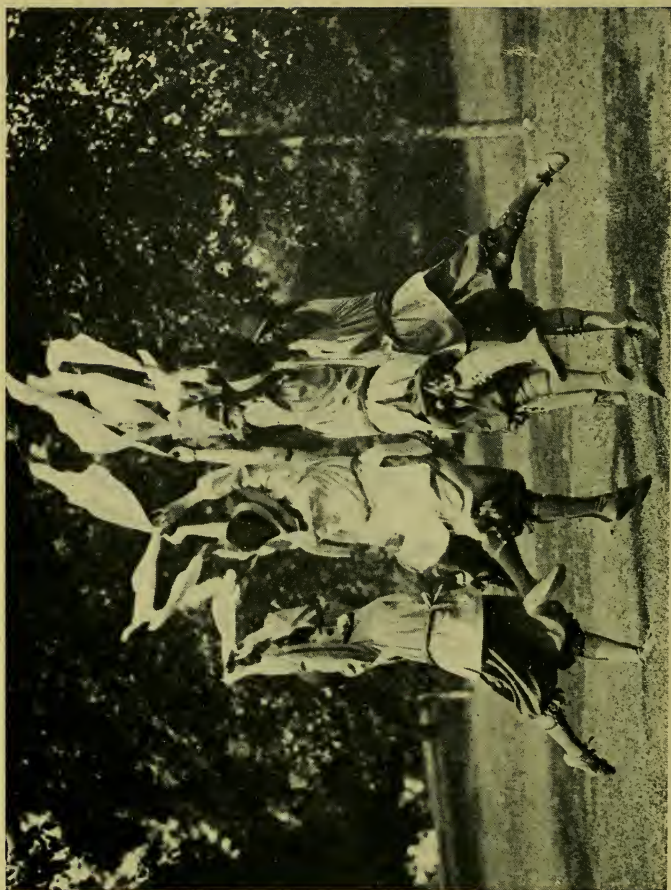
The second system continues the melody and accompaniment. The melody has accents over the first, third, and fifth notes of each measure. The accompaniment continues with chords and single notes, including 'K' symbols in the final two measures.

this way and *that* way, And *this* way and *that* way; Did you

The third system continues the melody and accompaniment. The melody has accents over the first, third, and fifth notes of each measure. The accompaniment continues with chords and single notes.

ev - er see a las - sie do *This* way and *that*?

The fourth system concludes the piece. The melody has accents over the first, third, and fifth notes of each measure. The accompaniment continues with chords and single notes, ending with a double bar line.



MORRIS DANCE

This is a favorite game for very little children. In the beginning the play director may give suggestions as to the movements to be illustrated by the center child, but the children should be encouraged to devise their own movements.

Formation: Children form a single circle with hands joined, one child standing in the center.

The children in the circle move around clockwise singing the first two lines of the verse. On the words "Do *this* way and *that*" the child in the center illustrates some movement which the others are to imitate. As the last two lines of the verse are sung the children in the outer circle stand still and imitate the movements of the leader, who continues with them.

Did you ever see a lassie, a lassie, a lassie (a laddie),
 Did you ever see a lassie do this way and that?
 Do this way and that way, and this way and that
 way,
 Did you ever see a lassie do this way and that.

At the end of the verse the child in the center chooses a child from the circle to become the leader and the original leader joins the circle.

Movements Suggested: Gymnastic movements of various kinds, a galloping horse, raking leaves, rocking a doll, throwing snowballs, picking fruit, climbing a ladder, etc.

NOTE: All movements must be done rhythmically with the music.

DANCE OF GREETING

(DANISH)

A *Allegretto.* ($\text{♩} = 112.$)

The first system of music for section A consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes, with some notes beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system of music for section A continues the melody and accompaniment from the first system. It features similar rhythmic patterns and harmonic support.

Section B begins with a new system of two staves. The upper staff continues the melody with more complex rhythmic figures, including sixteenth-note runs. The lower staff provides a steady accompaniment.

The second system of section B concludes the piece with a final melodic phrase and accompaniment.

This is an excellent dance for very small children.

Formation: The dancers form a single circle, all facing the center. Partners are standing side by side.

Music is divided into two parts, **A** and **B**.

Count **one and two and** to a measure.

I

All clap own hands together twice (**one and**).
Take skirts with both hands, face partners and make a little courtesy (**two and**) (Fig. 46). 1 meas.

Repeat the above, turning the back toward partner and courtesy to dancer on the other side.

1 meas.

Face the center of the circle, place hands on hips and stamp right (**one and**), stamp left (**two and**).

1 meas.

Take three little steps, right, left, right, turning completely around.

1 meas.

Repeat all the above.

4 meas.

Music A.

II

All join hands forming a circle, and face so that circle will move clockwise around the room (Fig. 47). Starting with the left foot take sixteen running steps (four to a measure). 4 meas.

Turn and take sixteen running steps in the opposite direction. 4 meas.

Music B.

These steps should be very light and high on the toes.

NOTE: With little children it is helpful to have them repeat the following words in rhythm as they learn the movements of the first part of the dance.

Clap, clap, bow,
Clap, clap, bow,
Stamp, stamp,
And turn around.



FIG.



FIG.

FIGS. 46 AND 47.—DANCE OF GREETING



GREETING AND MEETING
(SWEDISH SINGING GAME)

Arranged by M. L. Ayer

Moderato

How-d'ye do, my part - ner? How-d'ye do to - day?

Will you dance in the cir - cle? I will show you the way.

This is a great favorite with little children.

Formation: Double circle, partners facing each other, movements accompanying words as indicated below.

I

“How d’ye do my partner?”

Children of the outer circle make a courtesy to the children of the inner circle. 2 meas.

“How d’ye do today?”

Children of the inner circle make a courtesy to those of the outer. 2 meas.

“Will you dance in the circle?”

Join right hand with partner and shake four times. 2 meas.

“ I will show you the way.”

Join left hand with partner, crossing over right and shake four times. 2 meas.

II

With both hands joined with partner as in skating, couples face in the line of direction and all skip clockwise around the circle, singing “ Tra-la-la-la,” etc. 8 meas.

At the end of the dance the children of the outer circle all step backward and take the next child in the inner circle for a partner. Dance is repeated as often as is desired, with a change of partners each time.

NOTE: The music is played a little faster for the skipping step.

THE CIRCUS

(SWEDISH)

Arranged by M. L. Ayer

Young maid, young maid, young maid, young maid dear, Go get your hat and par-asol, The

The first system of music consists of a treble and bass staff in 4/4 time. The treble staff contains the melody, and the bass staff contains the accompaniment. The lyrics are written below the treble staff.

cir - cus it is here, Ten for the big ones, Five for the small.

The second system of music continues the melody and accompaniment. The lyrics are written below the treble staff.

Hur - ry up, hur - ry up, or you can - not go at all, Hop, hop, hop, the

The third system of music continues the melody and accompaniment. The lyrics are written below the treble staff.

day it is so clear, For An - der - son and Pe - ter - son and Lund - strom, my dear,

The fourth system of music continues the melody and accompaniment. The lyrics are written below the treble staff.

Hop, hop, hop, the day it is so clear, For Anderson and Peterson and Lundstrom, my dear.

The fifth system of music concludes the piece with a final cadence. The lyrics are written below the treble staff.

This game is vigorous and full of life, and is much enjoyed by all children. It is also a very good game for boys, who, as a rule, do not care for singing games.

Formation: Double circle around the room, partners facing each other. The movements accompany the words in the following manner:

Count one and two and to a measure.

I

“Young maid, young maid.”

All dancers make a little jump, placing the heel of the right foot forward, ball of the foot raised, and at the same time place the hand under the right elbow (**one and**) (see Fig. 48). Change, placing the left foot forward, and right hand under the elbow (**two and**). 1 meas.

“Young maid, young maid, dear.”

Make three quick changes, right (**one**), left (**and**), right (**two**), and hold (**and**). 1 meas.

“Go get your hat and parasol
The circus, it is here.”

Repeat the movements described above, starting with the left foot forward. 2 meas.

II

“Ten for the big ones
Five for the small.”

Partners join both hands, extend arms sideways, shoulder high, take four slides clockwise around circle. Four slides back to places. **2 meas.**

III

“Hurry up, hurry up
Or you cannot go at all.”

Link right arm with partner, left arm raised (see Fig. 49).

Turn rapidly in place with quick, short steps, taking as many steps as can be crowded in. **2 meas.**

At the end of the step finish with both circles facing the center.

IV

“Hop, hop, hop, the day it is so clear
For Anderson, and Peterson and Lundstrom, my
dear.”

The inner circle joins hands. Each dancer in the outer circle places hands on the shoulders of partner (see Fig. 50).

This represents a merry-go-round. The children of the inner circle are the horses, those in the outer circle the riders.



FIG. 48



FIG. 49



FIG. 50

FIGS. 48, 49 AND 50.—THE CIRCUS

1870

1871

1872

1873

1874

In this formation slide 16 counts to the left.

4 meas.

Repeat words and slide 16 counts to the right.

4 meas.

Dance is now repeated, the horses and riders changing places.

CARROUSEL (Merry-Go-Round)

(SWEDISH SINGING GAME)

Arranged by C. H. Mills

A *Moderato con moto* (♩ = 84)

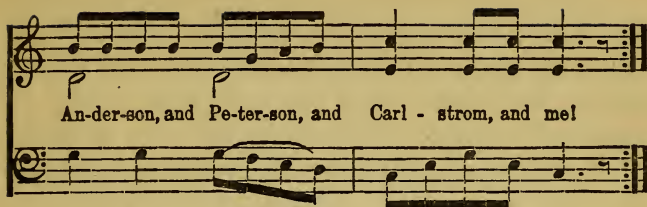
Lit - tle chil-dren, sweet and gay, Car-rou-sel is run - ning,

It will run till eve - ning, Lit - tle ones a nick - el,

Big ones a dime. Hur - ry up! Get a mate! Or you'll

B *Faster* (♩ = 108)

sure-ly be too late! Ha! ha! ha! Hap - py are we,



This game is a great favorite both with children and adults. On account of its action, it is much enjoyed by small boys, for whom it is difficult to find many appropriate singing games. The dance represents a "merry-go-round," the inner circle being the horses, the outer circle the riders.

Music is divided into two parts, **A** and **B**.

Count **one, two, three, four** to a measure.

Formation: A double circle, all dancers facing the center. The children of the outer circle place their hands on the shoulders of their partners of the inner circle (see Fig. 50 of "The Circus").

I

Little children sweet and gay,

Carrousel is running,

It will run till evening;

Little ones a nickel, big ones a dime.

Hurry up! get a mate!

Or you'll surely be too late.

Dancers move clockwise around the circle, taking two long, slow slides to a measure. The slide is made by sliding left with the left foot (**one**), and closing the right foot to the left (**two**). This is continued through the fifth measure. **5 meas.**

In the last two measures dancers take two stamps to a measure, and have the stamps come exactly on the emphasized words. The music is accelerated in these two measures. **2 meas.**

Music A.

II.

Ha, ha, ha! Happy are we,
Anderson and Peterson and Carlstrom and me.
Ha, ha, ha! Happy are we,
Anderson and Peterson and Carlstrom and me.

Continue sliding clockwise around the circle, but take four slides to a measure and music is much quicker. **4 meas.**

Repeat, changing the direction and sliding toward the right. **4 meas.**

Music B.

At the end of the dance the horses and riders change places, and the dance is repeated from the beginning.

NOTE: The music starts slowly, while the "merry-go-round" is winding and gradually becomes faster, until for the last four measures it is quite fast.

CAPTAIN JINKS

A

1. I'm Cap - tain Jinks of the horse ma - rines, I
3. Sa - lute your part - ner and turn to the right, and

feed my horse on corn and beans, And swing the la - dies
swing your neighbor with all your might, Then promenade all the

FINE

in their teens for that's the style in the ar - my.
la - dies right for that's the style in the ar - my.

B

2. I teach the la - dies how to dance,

how to dance, how to dance, I teach the la - dies

how to dance for that's the style in the ar - my. *D.C.*

Formation: A single circle moving clockwise around the room, girls in front of boys. Any number may take part.

Music is in two parts, **A** and **B**.

The dance accompanies the words of the song as indicated below.

I

I'm Captain Jinks of the horse marines.

I feed my horse on corn and beans.

Dancers walk joyously and briskly clockwise around the circle, letting the arms swing easily.

4 meas.

And swing the ladies in their teens,
For that's the style in the army.

Girls turn quickly and face their partners who are just behind them. Join both hands with partner, and turn partner once around, taking eight skip steps. At the word "army," partners should have completed turn and be standing side by side, inside hands joined, girl on boy's right. 4 meas.

Music A.

II

I teach the ladies how to dance,
 How to dance, how to dance.
 I teach the ladies how to dance,
 For that's the style in the army.

Partners standing side by side, girl on the right, inside hands joined, skip clockwise around circle, swinging arms easily and naturally. 8 meas.

Music B.

III

Salute your partner, and turn to the right

Partners stand still, face each other and make a courtesy.

Each dancer then makes a quarter turn to the right on the words, "and turn to the right." 2 meas.

The outer circle will now be facing in the opposite direction (counter-clockwise).

And swing your neighbor with all your might

The boy joins both hands with the girl of the couple just behind him, and turns her once around with four skip steps. Girl swings boy of the couple just in front of her. On the word "might" the turn should be completed and girls should be standing on the right of new partner with inside hands joined. 2 meas.

Then promenade all, the ladies right,
For that's the style in the army.

Girls are on boys' right with inside hands joined. All march clockwise around the circle, and on the word "army" girls step forward in front of boys, forming a single circle as at the beginning of the dance. 4 meas.

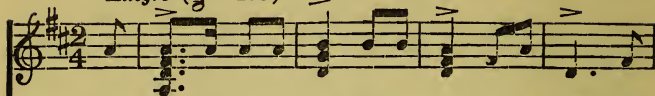
Music A repeated.

Dance may be repeated as often as desired, with a new partner each time.

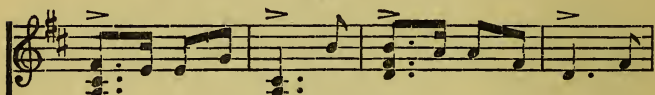
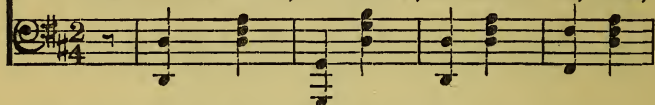
OUR LITTLE GIRLS
(SWEDISH SINGING GAME)

Arranged by C. H. Mills

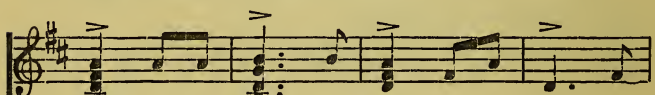
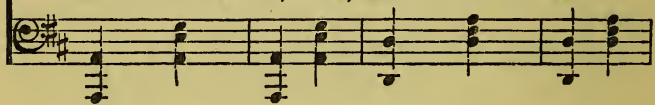
Allegro (♩ = 108)



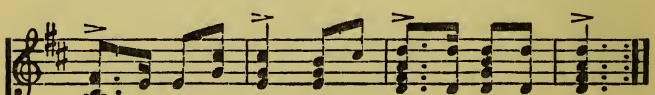
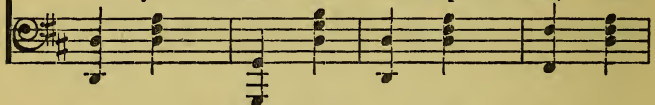
Our lit - tle girls, we know, When to danc - ing they go, Would
Then boom - fa - ra - la, boom - fa - ra - la, boom - fa - ra - la - la, Yes,



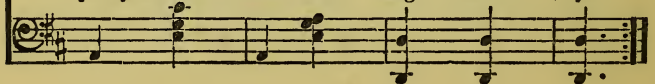
like a boy to know, With whom to dance just so. And
boom - fa - ra - la - la, Yes, boom - fa - ra - la - la.



if you will dance a few steps with me, Just



put your hand in mine and sing so mer - ri - ly.



Formation: Dancers form in a single circle, with hands joined, facing the center of the circle. Several dancers stand on the inside of the circle, the number depending on the total number of dancers in each circle.

The game accompanies the rhyme as indicated below.

I

Our little girls (or boys), we know,
When to dancing they go,
Would like a boy to know
With whom to dance just so.

The dancers forming the circle, with hands joined, walk joyously around the circle, taking two steps to a measure, arms swinging easily. Circle moves clockwise. The extra dancers on the inside of the circle walk around in the opposite direction, in single file, arms swinging. These dancers should keep close to the outer circle and should not walk too close to each other. 8 meas.

And if you will dance
A few steps with me
Just put your hand in mine,
And sing so merrily.

On the words, "And if you will dance," each dancer on the inside of the circle chooses a partner from the outer circle. The outer circle closes up the vacant spaces and continues walking around to the left. The inner couples walk counter-clockwise.

8 meas.

II

Then boom-fa-ra-la, boom-fa-ra-la, boom-fa-ra-la-la

The outer circle takes eight skip steps to the left. At the same time the couples in the center join both hands with partner and take eight skip steps turning (see Fig. 51).

4 meas.

Yes, boom-fa-ra-la, boom-fa-ra-la, boom-fa-ra-la-la

The outer circle turns and takes eight skip steps to the right. At the same time the center couples turn and swing in the opposite direction.

4 meas.

And if you will dance
 A few steps with me
 Just put your hand in mine,
 And sing so merrily.

All stop skipping and walk. The outer circle moving clockwise as in the beginning, the center couples walking in the opposite direction.

8 meas.

At the end of the dance those who were originally in the center join the outer circle. Those who were chosen remain in the center, and the game is repeated from the beginning.



FIG. 51.—OUR LITTLE GIRLS

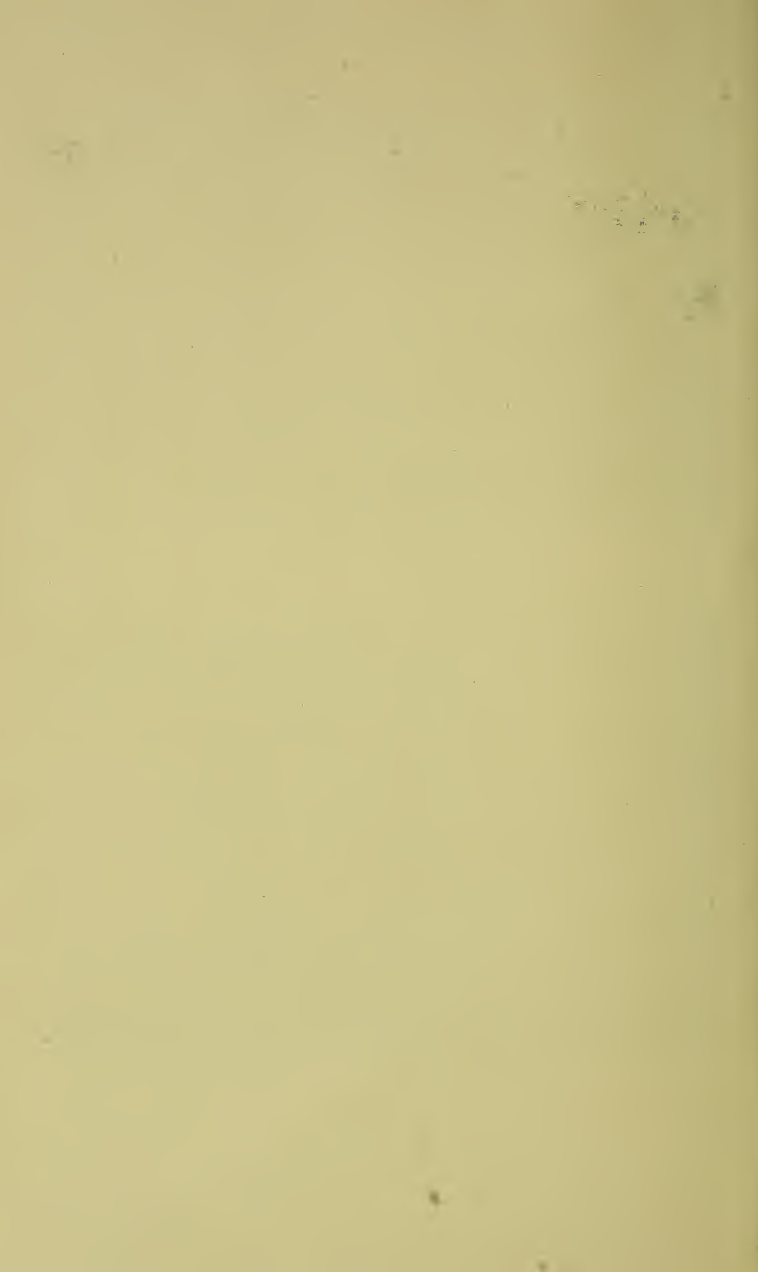
FIG. 52



FIG. 53



FIGS. 52 AND 53.—THE FIRST OF MAY



THE FIRST OF MAY
(SWEDISH SINGING GAME)

Arranged by C. H. Mills

A *Allegro* ($\text{♩} = 120$)

The first system of music for section A. It consists of a treble clef staff and a bass clef staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "To-day's the first of May, To-day's the first of May, May, May, To-

The second system of music for section A. It continues the melody and accompaniment from the first system. The lyrics are: "day's the glad May-Day, To - day's the glad May - Day."

B

The third system of music for section B. It consists of a treble clef staff and a bass clef staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Good-bye, dear friend, good-bye, I'll see you soon some day, Some day, I'll

The fourth system of music for section B. It continues the melody and accompaniment from the third system. The lyrics are: "see you soon some day, Be - fore the glad May-Day."

Any number may take part, but circles of not more than from six to ten are more easily directed, if partners are to change at the end of the dance.

Music is divided into two parts, **A** and **B**.

Count **one and two and** to a measure.

Formation: Children form in double circle. Partners stand side by side with inside hands joined, outside hands on hips, facing ready to move clockwise around the circle. Boys are on the outside.

I

Today's the first of May,
 Today's the first of May, May, May;
 Today's the glad May-day,
 Today's the glad May-day.

Beginning with the inside foot, partners take four slides forward in the line of direction. With the first slide, arms are swung forward, upward, and partners turn back to back (Fig. 52). During these four slides the inside foot is always in the lead, and partners remain back to back. 2 meas.

Take four slides, commencing with the outside foot, swing arms downward, backward, and partners face each other. 2 meas.

Repeat, taking eight slides, four with partners back to back, four with partners facing. 4 meas.

Music A.

II

Good-bye, dear friend, good-bye,
I'll see you soon some day, some day,
I'll see you soon some day
Before the glad May-day.

Partners face each other, standing still. Join right hands and shake hands slowly three times while singing the first line of the above verse (Fig. 53). The hand-shake comes on the emphasized word, "Good-bye, dear friend, good-bye."

2 meas.

Partners make a quarter turn to the right, clap own hands and stamp right foot vigorously, and skip around the circle, singing the last three lines of the verse.

6 meas.

Music B.

The inside circle moves forward in the way it was dancing in the beginning. The outside circle moves in the opposite direction (counter-clockwise).

The stamp and the clap come on the first note of Measure 3, on the word "see."

In returning to places, dancers pass their own partners and commence the dance with the next person.

The dance may be repeated as often as is desired, always with a new partner.

NOTE: For little children, use the sliding-step described in Part I. For older children, the polka step which is described in Part I of the Swedish Clap Dance, page 193, may be used.

HICKORY DICKORY DOCK

Hick-o - ry Dick-o - ry Dock, The mouse ran up the

The first system of musical notation for 'Hickory Dickory Dock'. It consists of a treble clef staff and a bass clef staff, both in 6/8 time and a key signature of one flat (B-flat). The melody in the treble staff begins with a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass staff provides a simple accompaniment with quarter notes: G3, Bb2, G3, Bb2, G3, Bb2, G3. The lyrics 'Hick-o - ry Dick-o - ry Dock, The mouse ran up the' are placed between the staves.

clock, The clock struck one, The

The second system of musical notation. The treble staff continues the melody with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass staff continues with quarter notes: G3, Bb2, G3, Bb2, G3, Bb2, G3. The lyrics 'clock, The clock struck one, The' are placed between the staves.

mouse ran down, Hick-o - ry Dick-o - ry Dock.

The third and final system of musical notation. The treble staff concludes the melody with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass staff concludes with quarter notes: G3, Bb2, G3, Bb2, G3, Bb2, G3. The lyrics 'mouse ran down, Hick-o - ry Dick-o - ry Dock.' are placed between the staves.

This is a great favorite with little children.

Formation: Children form a double circle around the room, facing each other. The dance should accompany the nursery rhyme as indicated below:

I

Hickory, Dickory, Dock, Tick-tock.

With arms hanging rather stiffly in front of body to represent a pendulum, swing arms slowly left, right, left. On the words "tick-tock" place hands on hips and take two light stamps in place, left, right. 2 meas.

The mouse ran up the clock.

Partners change places with quick, little, running steps. 2 meas.

The clock struck one.

Partners clap right hands vigorously together. 1 meas.

The mouse ran down.

Partners return to places. 1 meas.

Hickory, Dickory, Dock, Tick-tock.

Swing arms from left to right as described above. 2 meas.

II

Partners join both hands and extend them to the side, shoulder high. Take three slides, going clockwise around the circle, and two stamps in place. 2 meas.

Three slides in opposite direction (counter-clockwise) and two stamps. 2 meas.

Join right hands with partner, start with the left foot, take three slow steps, left, right, left, changing places with partner. Turn, facing partner, place right foot behind, take skirts with both hands and make courtesy to partner. 2 meas.

Join left hands with partner, start with right foot, repeat the above, returning to place and courtesy to partner. 2 meas.

NOTE: During II the children sing softly the syllable "la." Music should be a little quicker for the slides and should retard again while children are changing places. Make a decided retard for the courtesy.

RIBBON DANCE

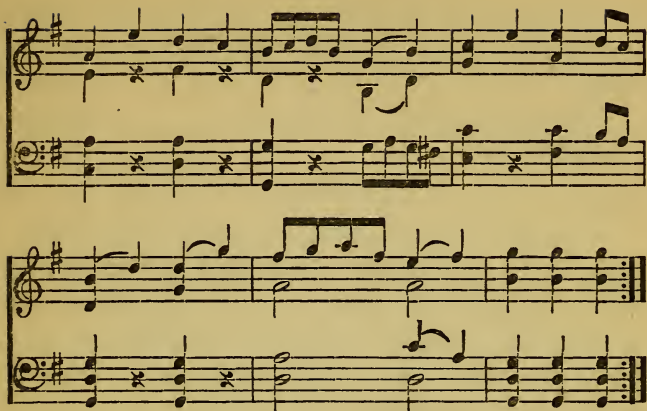
(ENGLISH)

Arranged by C. H. Mills

Allegro. (♩ = 100)

A

B



Formation: Two parallel lines facing, standing about six feet apart. As seen from the front the girls should be on the right side of the boys. Each couple holds a scarf between them, holding scarf in right hands. In place of scarf two large handkerchiefs knotted together may be used. Six or eight couples make a good number for a set. Couples should be numbered alternately 1, 2, commencing at the head of the line.

Music is divided into two parts, A and B.

Count one, two to a measure.

I

Couples 1 all face Couples 2. With four skip steps Couples 1 and 2 change places. All Couples 2 pass under the kerchiefs of Couples 1. 2 meas.

All turn, but do not let go kerchiefs, and return to places, Couples 1 passing under the kerchiefs this time. 2 meas.

Repeat all above.

4 meas.

Music A.

II

The girls drop the kerchiefs, the boys hold them high, using both hands. The head girl turns and skips outside of the girls' line, followed by all the other girls. The head boy leads down outside of the boys' line, followed by all the other boys. The end couple does not follow, but remains in place holding the kerchiefs high for the others to pass under.

When partners meet at the end of the line, girls take hold of scarfs and all skip back to places under the arch of end couple.

Music B and first four measures of **Music B** repeated.

III

Couples now hold kerchiefs high, forming arches. Head couple skips under arches to end of line.

Last four measures of Music B.

Dance is now started from the beginning. Repeat until all couples have returned to original places.

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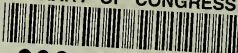
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